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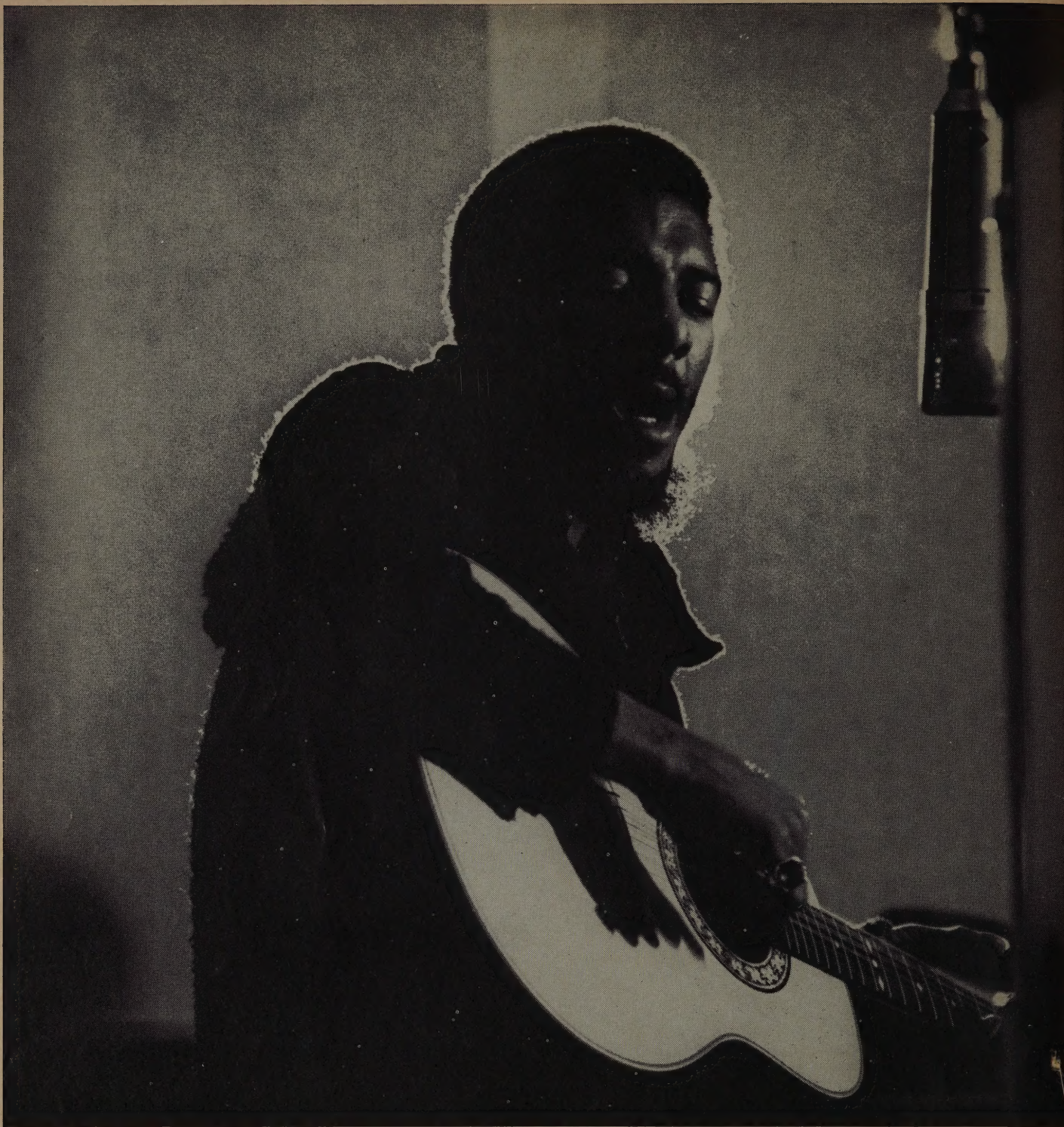
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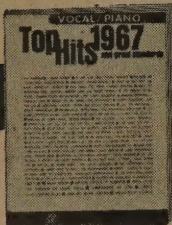


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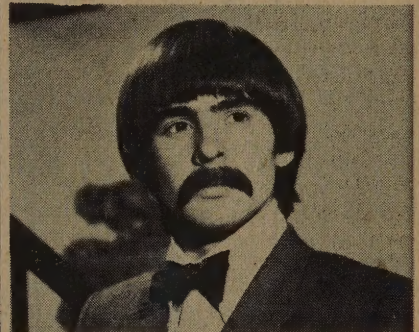
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 TOP TUNES  
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 COMPLETE  
 SONG INDEX  
 ON PAGE 28**



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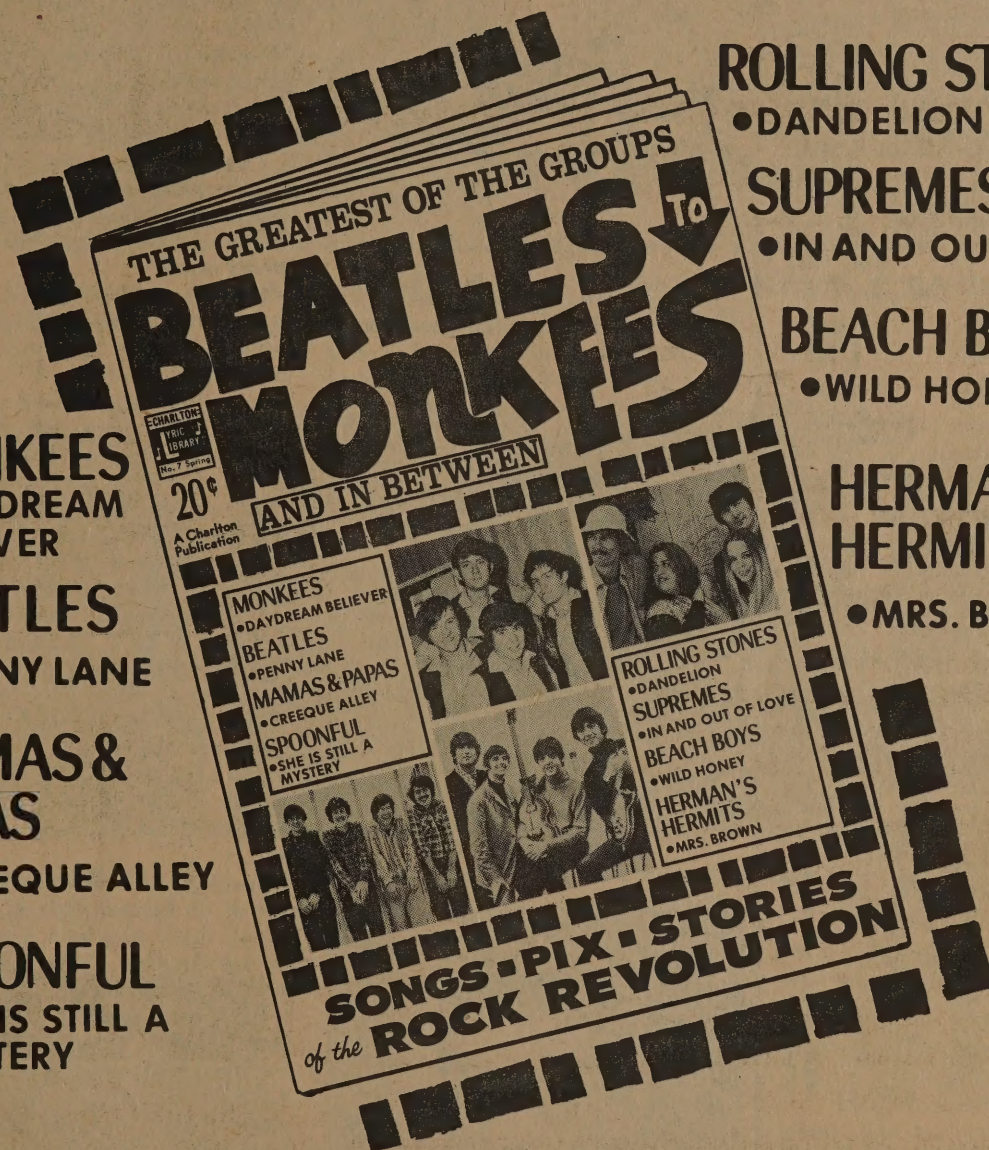
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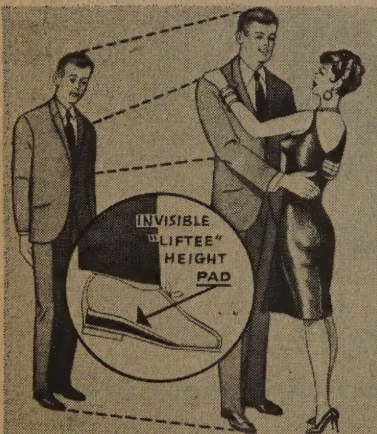
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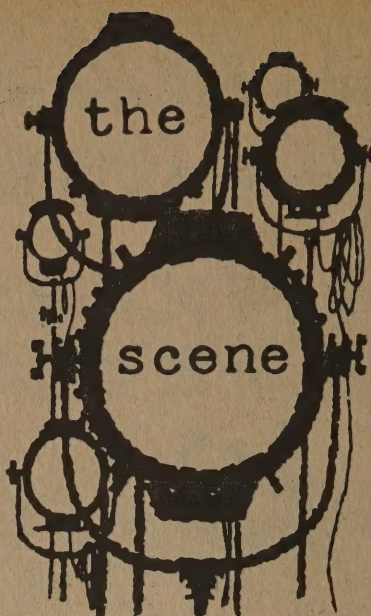
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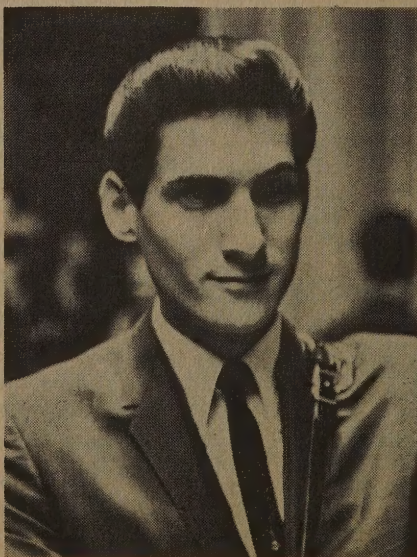


## God Bless The Child That's Got His Own

Since the end of World War II, the blues has had its greatest impact on American culture, and even in other parts of the world, including Iron Curtain coun-



OTIS REDDING



STEVE CROPPER

tries, the people thirst for American blues music. Without any question, it has been our greatest weapon in fighting the (cold?) war.

Rock and roll, jazz, or rhythm and blues—singers and musicians have penetrated areas where it would have been impossible for a politician. Promises, apologies and long drawn-out, meaningless words from political envoys are overly familiar and soon forgotten, but the warmth and honesty flowing from a simple Blues leaves an indelible mark on its audience. The listener doesn't have to speak the language, he doesn't have to wade through the pauses of an interpreter, yet he understands, and, most important, he remembers the warmth he has experienced.

In America and England people from every walk of life, young and old, are feeling the vibrations of a once all-Negro-market music. Artists using various methods of blues interpretation, offer most of the nation's top 100 hits songs every month.

It should no longer be a surprise when a group like the Box Tops turns out to be white or the 5th Dimension turns out to be colored. (Actually it is surprising.) Both cultures have absorbed the things they like best from each other. In fact, the entire top-fifty rhythm and blues chart in Cash Box is scattered throughout the Cash Box "Top 100" chart. Lulu, the Box Tops, Bobbie Gentry, Procol Harum's "A Whiter Shade Of Pale" cross over to the more selective R&B chart. Why?

It has to do with the most important segment of blues expression—the performance of a song, that vague thing everyone is calling soul. Take the song, "Try A Little Tenderness." It is not a conventional blues song. Yet, Otis Redding, performing it the only way he knows, makes it a blues. We see it in a new light. Here lies the true artistry of a singer.

Speaking of Otis, in the September issue of Hit Parader, Steve Cropper said, "They don't sing with good speech or correct English. They aren't even accomplished singers with the best finesse. It's all communication. Otis is the only one I can think of now who does it best. He gets over to the people what he's talking about, and he does it in so few words that if you read them on paper they might not make any sense. But, when you hear the way he sings them, you know exactly what he's talking about." In this issue, Dave Porter, a songwriter at Stax, says, "I think the average white kid is learning a great deal about the Negro through records. A lot of kids will listen to the lyrics and appreciate them not because of what they say, but the way they're said."

That aspect of the blues has always been here, with all people, and it is also the reason why the blues will never die. □jim delehant



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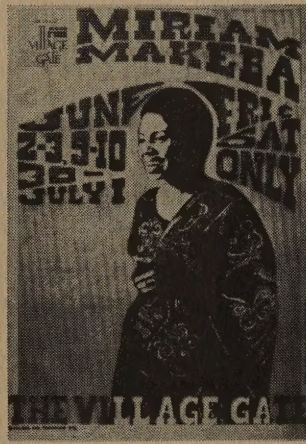
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(L-33)



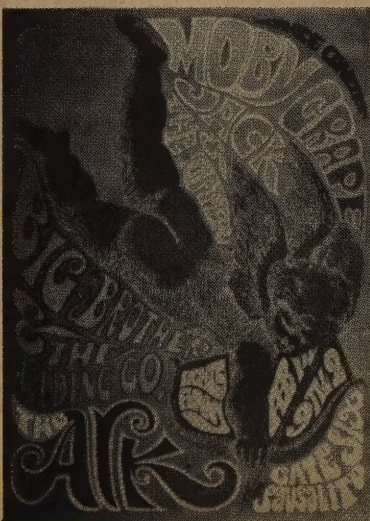
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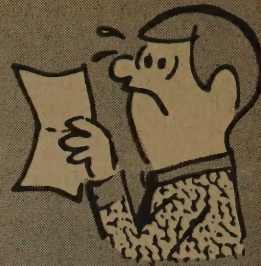
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# WE READ YOUR MAIL



Dear Editor:

I have just finished reading your article on The Doors. Yes, I do agree that they are different; also very good. I dig their music quite often.

Unfortunately, I have never seen them perform but would like to some day soon. Until I have the privilege, I would like to know who's who in the group. In your article you did not express who Jim Morrison or John Densmore are by their pictures.

Do you think it would be at all possible to print a picture of the Doors with their names under each picture? I would appreciate it immensely. Thank you.

Very truly yours,  
Eileen Offen  
1214 Pine Grove Rd.  
Morrisville, Penna.

Answer:

*In this picture of the Doors we have, left to right, Jim Morrison, John Densmore, Ray Manzarek (wearing sunglasses) and Robbie Krieger.*



Dear Editor:

I agree with Michael Muller's comment in the October issue of HP: "I dig blues and I like electronic stuff. That's about it; anything else you can have." I respect and appreciate all music for what it is, but what I like and listen to is rock and rhythm and blues.

In this issue the best articles were the ones on Steve Cropper and Smitty Raider. This is the kind of technical stuff that needs to be included more often in your magazine. You continue to have many articles describing various music people, and some of this is all right, but many times it amounts to little more than plain advertising. A lot of your articles are also too short; they hardly get off the ground, even in the interview type of article. You start off well, asking questions and such, then you quit after only getting a shallow approach to the subject. Of course, a lot of this trouble comes with your trying to shake your

"teenie bopper" image. You're still trying to be pop and please too many people. You include "something for everyone": Monkees (for groupies), amplifiers (for musicians), Granny (for teen-gossip), Cropper (for blues fans), and so on. In "Platter Chatter," for instance, all you have room for is: "Look here's a new record; buy it." (More advertising.) I would like to see more depth.

In closing and in line with my first paragraph, I would like to see 15-page articles on the following: the Jimi Hendrix Experience (Jimi has got to be the #1 blues guitarist), B.B. King, the Arbee treble booster (shopping bag), Mike Bloomfield's new blues band, the Everly Bros. (how they came back) and Canned Heat.

Alan Oxley  
2214 Royce Ave.  
Kalamazoo, Michigan

Dear Editor:

It is midnight and I decided to write to your great open-minded magazine. I just dug the Byrds on the Tonight Show. I couldn't believe it. They have changed since their "Tambourine" days. Dave Crosby looked like a Russian prospector, Jim McGuinn like Jefferson Davis, Chris Hillman like a Toni commercial and Mike Clarke like half of a Doublemint ad. But don't get me wrong. They looked and sounded clean. They sounded a lot like some groups would like to sound on record. Newhart, the host, made an unknowing remark about the introduction of "Renaissance Fair" by saying, "They are tuning up." But Crosby, who never blows his cool even when his guitar refused to tune, expressed the Byrds' greatness by saying, "We tune up because

we care!" Admirable dedication.

You asked for comments on the Byrds' "Younger than Yesterday" LP. It is excellent. They show great versatility and knowledge of what each is playing. My favorites are "Have You Seen Her Face," "My Back Pages" and the dream-like "Renaissance Fair." I have two criticisms, though. "CTA - 102" is wild but the beeping and racket go on too long. Secondly, "Mind Garden" does not bring out Crosby's best voice quality (who, I assume, sings this number). These are my only snide remarks.

Thanks,  
George Guttler  
3055 Wedgewood Way  
Louisville, Kentucky 40220

P.S. It is unfair that monoaural records have gone up one dollar in price!

Dear Editor:

I have just finished reading the "We Read Your Mail," section of your magazine and it prompted me to write.

I am married and my husband really enjoys your book. Only we are a little out of the teenage bit, although I must say you do a great job keeping your fans tuned in.

Here is my problem. When my husband and I were teenagers, we loved the music of Jerry Lee Lewis. I know you must have more than one adult couple that reads your magazine, so I was wondering if you could do some flashbacks on Jerry and some of the older stars.

Jerry is still a fabulous singer and he is a great man. We have met and talked with him several times. He has got a new record out now, entitled "Holdin' On" and "It's A Hang Up, Baby," which are

(continued on page 56)





## *A Year Of* **THE** **do** **ors**



A dwarf in a rumpled hat prancing with a pearl-handled ebony walking stick. A bald, grunting strong man lifting a heavy weight. A white-faced juggler, two acrobats and a street musician. They dominate the cover of the new Doors album.

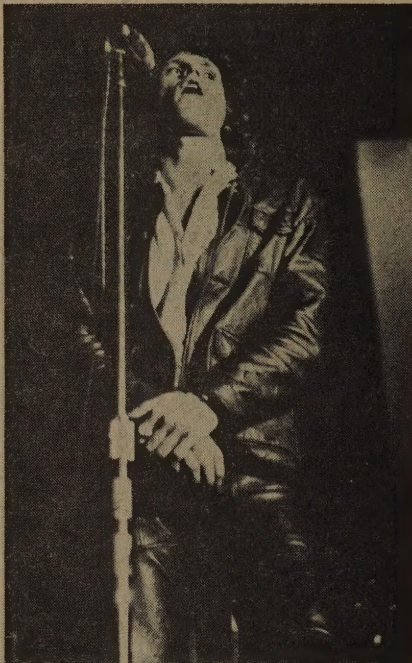
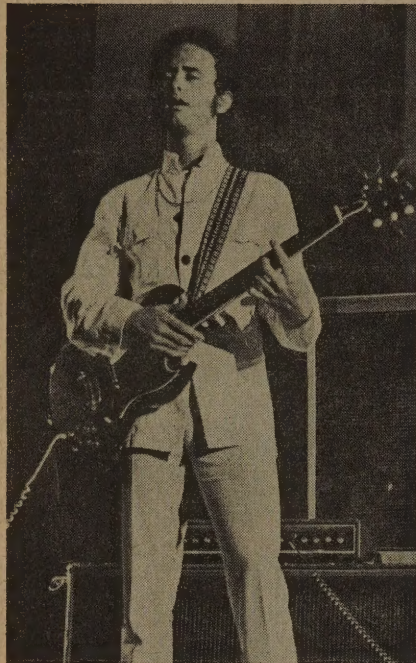
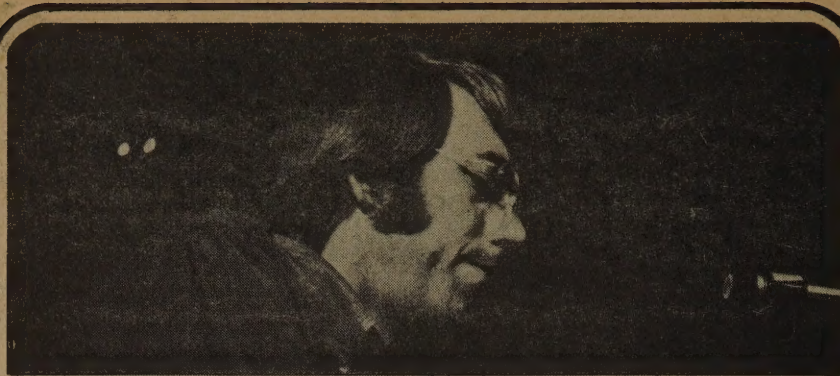
On a wall in the background a poster announces the Doors and the album title, "Strange Days."

It's the most original album cover we've ever seen, and the music inside is just as beautiful and unusual.

In less than a year the Doors have achieved both a commercial and an artistic success. They sell lots of records on Elektra, and they're applauded by most of the critics and musicians.

Although the Doors are reluctant to explain their music themselves, because "we're on the inside... we're too close to it," we got them to say a few words about their sound. They also discussed their recent success and their new album.





HP: The last time I interviewed you, you were just another unknown new group. Since then you've had three hit records.

John: A flop and two hits.

HP: At least "Break On Through" got you established with a lot of disc jockeys and people in the music business.

Ray: It made it into the top 150.

John: It set "Light My Fire" up. I'm glad "Light My Fire" was the second single. The first one didn't exactly "break on through." (The group breaks into pained laughter.)

HP: Had you expected "Light My Fire" to be such a big hit?

Robby: The reason it was cut down from the album version and released was because the d.j.'s and a lot of people in L.A. thought it was a hit.

HP: It's my favorite track on your first album, and I know quite a few people who feel the same way about it.

Ray: I like it. I really think it's the best track on the album, although "The End" is certainly an exciting song, too. But that would have been impossible to do as a single. "Light My Fire" had the best single possibility.

HP: Have there been any major changes in your lives since you've had a couple of hit records?

Ray: We were down in the Village the other day and a couple of people came up to me and said, "Oh, you're one of the Doors, aren't you?" And I said, "Yeah." Other than that, that's about all.

John: I think audiences are much more receptive now that they've heard our records. Every time we play certain songs they start to scream.

Ray: Audiences are always better when they're familiar with your material. If people who hadn't heard our albums saw us for the first time, it would be kind of overwhelming. The album is a blueprint, a very rough basic outline of what our material is. It gives them a familiarity with what we're doing. And in that sense they're able to... (Ray's voice trails off in the singsong tones of a professor who has suddenly realized that he's overexplaining.)

John: Remember that contest show we did at the Scene? That wouldn't have happened unless "Light My Fire" was out. A hundred and twenty-five lucky couples won the chance to see us. They were from age sixteen down. It was the first time I'd ever heard screaming over the guitar.

HP: How has the group progressed musically since your first album?

Ray: I think the second album is just an expansion of the first. It's as if the first album were the basic raw material, and this time we've just expanded on it, utilizing the facilities of the recording studio to a higher degree. Ahem. I think that's Number 15.

HP: What's that?

Ray: Well, those are our responses to the questions. When a guy asks a certain question we say "All right, give him Number 95."

John: That's a joke.

HP: Okay. But I'll try to come up with a few questions that have never been asked before. I recently read a review of your first album in a British magazine, *Music Maker*, which stated that you were not blazing any new trails...

Ray: ...and that half a dozen English groups could do as well or better.

HP: Right. How do you feel about that?

Ray: Well, what do you think about that, being on the music magazine side of it?

HP: Well...



John: I think that's our first bad review. The English are just being very nationalistic.

Ray: A good word for that is chau...

HP: Chauvinistic...

Ray: Right. That's a good word. You can use that here in New York. The rest of the country, forget it.

John: Later on, I'd like the English critics to really feel that they've said something stupid. They will. I know that a lot of people find it really hard to accept us the first time. But they come back.

Ray: I was surprised at the review, really. Those are supposedly record reviewers and knowledgeable people. I'd like to know who they think the half dozen other groups are. The Who? Small Faces? John's Children? Really...

(Ed. note: If any reader can think of six new English groups who, in the opinion of the Doors, are better than they, we'll award a free copy of the Doors' next album.)

HP: Your first album got a very good review in the July Hit Parader.

John: You know, that British magazine really blew it. I turned the page and there were some jazz reviews. If they're hip to that, didn't they listen to "Light My Fire"?

Ray: Didn't they get the improvisation on it? I should think they'd be aware, most of all, that there's a great deal of improvisation on that album. I'm surprised they didn't mention that at all.

John: Well, all in good time. We'll have to go over there and show them personally.

HP: Speaking of improvisation, I caught one of your sets at the Scene the other night and I noticed that many of the songs you played were very short, with no improvisation.

Ray: Some of the songs are set. Like "Twentieth-Century Fox," for instance, which is a set piece. We do it just like it is on the album. But a lot of the other ones have space for exploration. It's half and half.

HP: On the recording of "Light My Fire," Ray, were you playing the piano bass you use in concerts or did you play a string bass?

Ray: I played piano bass, but we overdubbed a little string bass on it.

John: We played it as we do in person, and then, on the advice of our producer, on a few of the songs we overdubbed a little bass guitar, just to give it a string sound. He says it's a thing that's necessary on records. We just stuck a little here and there. Our second album has quite a lot of string bass.



HP: Do you do much overdubbing?

Ray: The second album, "Strange Days," has a lot.

Robby: There's more harpsichord and piano and percussion.

Ray: The first album is a basic track with very little overdubbing. In "Strange Days" we laid the basic track and then said, "Let's put a little extra guitar in this section and let's put a harpsichord here or a little marimba." There's all kinds of things in there.

HP: Do any of you feel that your style of playing has changed any in the last few months?

Ray: I think from the time we recorded our first album to the present there's been a big change. The music is tighter and we're working together better. We're able to explore much more freely.

John: I know I'm throwing in more.

Ray: But be careful. Don't throw in too much. People have been saying that the beat's been disappearing a little bit. There's a lot of filling going on. All the time filling. Constantly filling. Keep the basic unity.

Robby: Or we're gonna have to get another drummer just to keep time. Ha, ha.

(continued on page 61)



# ERIC BURDON

## *Wants To Turn China On*



**I**t should, of course, be Eric Burdon and the "anything but the Animals," because this new group has about as much connection with the original group by that name as the Kingston Trio has with the Mothers Of Invention.

Burdon and his band are into something new. You may like it or you may not, but they at least deserve a good hearing.

Eric's records are still struggling to get up and live in England. In America he is high on both the singles and album charts. Although the group still commands a large audience on live appearances in Britain, they are still striving to establish themselves on the charts.

Question time with the man bearing the Burdon:

**HP: Why are your records failing to register in Britain as successfully as they are in America?**

Eric: Firstly, because Britain is not aware of what we are trying to communicate as the Americans. The whole world still needs a kick in the pants - the Americans are one move ahead. Secondly, in the case of "Good Times," I never wanted to release it as a single but my management and record company were afraid I would offend England if I released "San Franciscan Nights." They thought I had offered enough insults to England.

I don't give a damn: I know what I am doing is right and I can wait for them to come around. The records are reflecting the mood I am in. But "Good Times" should have gone out in England as the B side of "San Franciscan Nights."

**HP: It has been inferred that you do not care about success in England. Is this true?**

Eric: If I wanted to, I could get on a plane tomorrow and live in America, where I am guaranteed good record sales. I could get a house where everything in it works - hot and cold taps that run - and a society which understands what I am trying to do.

I'm here - in a house where nothing works, including the taps, and people constantly misunderstand me - because I am English and because I care.

**HP: Another criticism of the group has been that they look scruffy on stage.**

Eric: I suppose they do, but they bath quite regularly. It's on their itinerary - Manor House - Saturday "have bath."

We care about what we wear on stage - it's chosen quite carefully. I always take a change of clothes with me - Barry wears his everyday gear - depends on how much you perspire, really.





**HP:** Do you believe that your recent marriage or Danny McCullough's will affect the group's popularity in the U.S.?

**Eric:** Our fan letters have zoomed since the marriages. No, I don't believe the kind of people buying our records in the States are the kind who worry about your marital status.

The Stones are more in that category where they have a strong following amongst the high school kids - we have a strong college following.

**HP:** What do you think would help the group re-establish chart superiority?

**Eric:** What we really need is another live show like RSG. We enjoy "Top Of The Pops," but we feel like we're cheating with backing tracks, and maybe this comes over on the screen. The boys are musicians: they want to show they can play.

**HP:** Do you feel that entertainment for entertainment's sake is no longer enough?

**Eric:** There are things that I believe likely to happen in this world which I would like to try to prevent. The musician today has a greater chance than ever before of communicating through the channels of discs, tapes, TV and radio to make people aware.

I don't want to see race hatred flaring into a full-scale war - it is happening. The Tibetan historians forecast a major disaster for the world next year - I don't want it to happen.

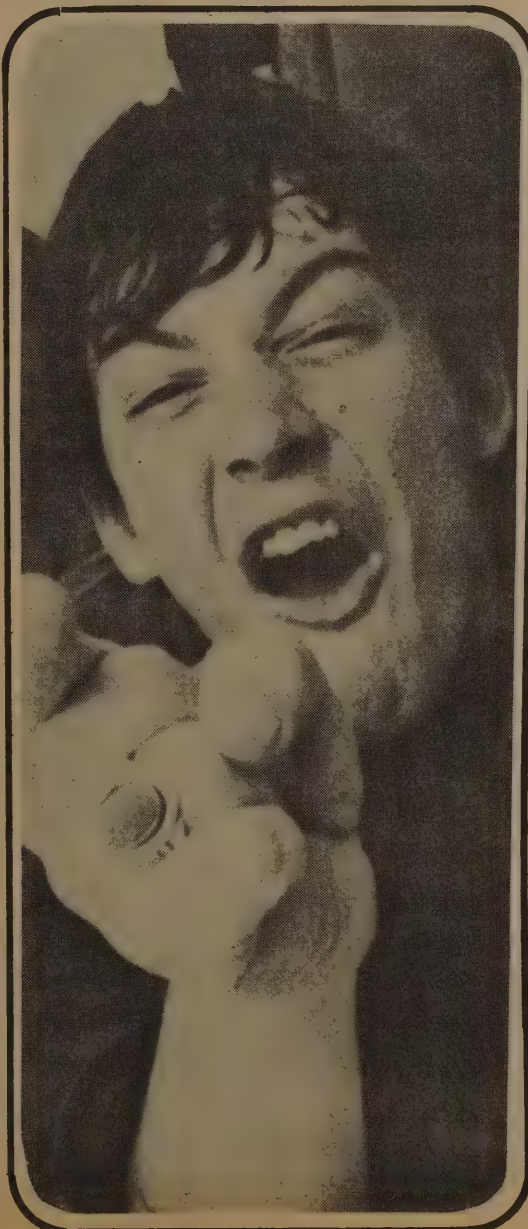
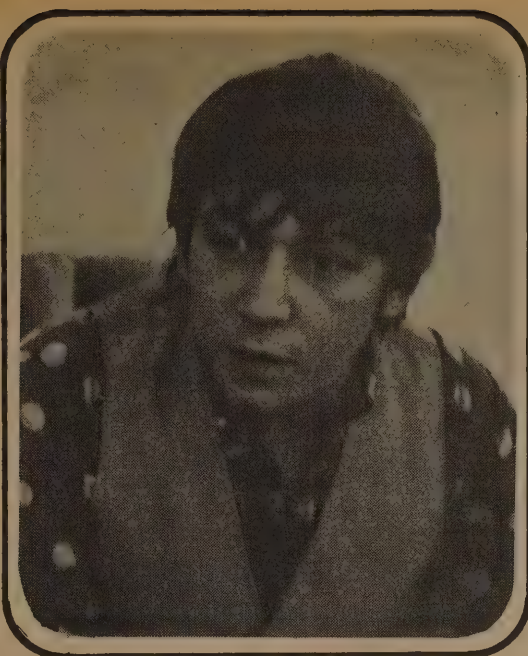
Red China is being ignored as a world power when it represents hundreds of millions of people. I believe they must be represented and not ignored.

I believe the Stones and the Beatles and ourselves should try and go to China to play to the young people and talk to them.

In fact, I am going to suggest to the Beatles that we do that. There are millions of people there waiting to be turned on.

**HP:** How important do you think Frank Zappa and the Mothers of Invention are to present-day pop music?

**Eric:** I regard them as modern-day classical music. Zappa is a man who communicates his message of love in a violent manner. He'll be photographed sitting on a toilet with a bunch of flowers if he believes it will wake people up. He is very important. ☐ keith altham



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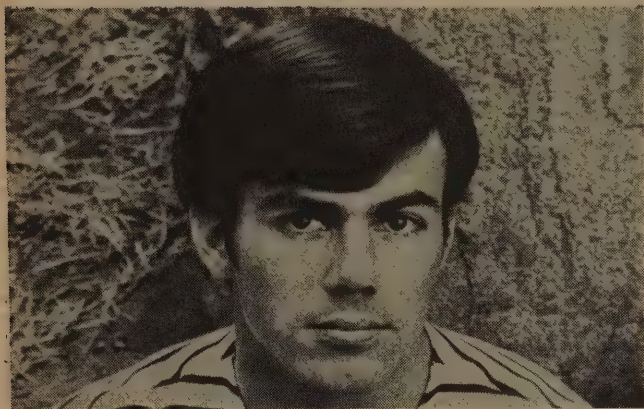
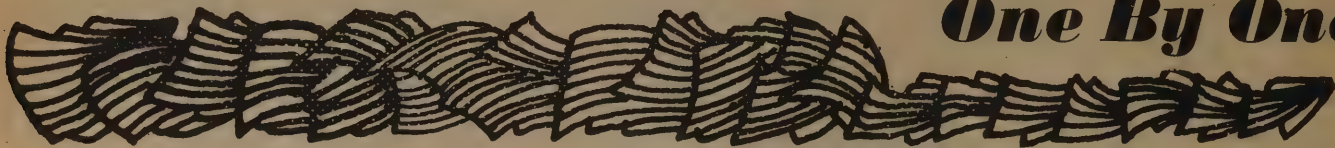


1967 Columbia Records, Inc.



# THE ASSOCIATION

## One By One



Ted Bluechel, Jr.

Ted Blue-shell, Jr. is just the right centerpiece for a perfect stage setting. With drumsticks in hand, he calmly figures into the Association's musical imaginations from which hit upon hit has been poured out with euphonic effectiveness.

And in several cases, Ted has climbed into his own imagination and come out with a few hits of his own. He is one of "those kind" of drummers that has talent above and beyond the call of duty. He also plays the guitar. And sings. And is a lover of love and loving, but that is another story.

For there is the startling number of moonstruck maidens that have become very aware of Ted. In the end result, it was natural that Ted should become the "sex symbol" of the Association. It's good, because every group should have a Ted.

When he is not busy with this and that, it would seem most natural that the world would lose Ted to his mythical playground of sand and sea, or meadows of green and skies of blue where he can contemplate yesterday's happenings and tomorrow's happiness.

A master of elusiveness, one sometimes wonders just how much Ted knows and won't tell. For example, avoiding arguments means raising one eyebrow and inserting a "Well" or an "O.K." or laying out a moment's silence, giving the other party a chance to get it out and over with.

Ted's tender tendencies show through his well-knit, handsome exterior and philosophically tells all that "life doesn't have to be painful to be decent."

Born under Sagittarius (December 2), he personifies one of the outstanding characteristics of those born under that sign, which is rebellion against any form of restraint. Barriers can be a bad scene for Ted, who would rather wear casual clothing, and buttons that possibly relate his truer feelings of "go naked."

If you like facts, the Association calls Ted the "pig," which he explains by the fact that he lived on a pig ranch in his younger years, coupled with the facts that he likes a few snorts before he goes on stage and has a goodly amount of hair on his epidermis.

Also mentioned heretofore is the fact that Ted shares his home with five furry little (she) rats. He brought "Daisy" home on an experimental basis, and since Ted studied zoology for three years, the idea itself almost seems to have a rational ring about it. At last count, however, Ted related that he had five female rats, and one gets the feeling that they are no longer experimental. Pets, maybe?

In summing up, we find that we have one good-looking guy with an ultra-great personality. How unusual!!



Brian Cole

Brian Cole, you might say, gets to the bottom of things and on behalf of the Association "bass(es)" his full attention, both vocally and instrumentally, on the lower tonal concepts enriching each and every musical endeavor.

When it comes to songwriting, Brian stands back in the shadows, which leaves his fellow Associates a bit befuddled. Brian is capable of writing one-act plays and other expressions of beautiful thoughts, and so, obviously, it isn't the idea of not having what it takes. Some day, maybe! Till then, he offers skits in place of such expressions, and if you have ever had the pleasure of watching the Association perform, you will most certainly remember "The Music Machine," which is Brian's brain child.

Possibly another factor is that Brian seemed to be on his way to realizing stardom in quite another manner when he tripped over and fell into the Association. Although music figured strongly in Brian's life from the word "go," his main passion was and is the theater in every way, shape and form. Acting, writing, directing and producing are all a part of the past and, one would think, figured somewhere in the future. Brian is an excellent mimic and a natural actor. His eyes and facial features are extremely expressive, possibly not of the inner Brian, but more of the situation that he is settling into at the moment.

The written word means a great deal to Brian, and it is said that when he has time, he can read and digest one book a day. And, if it is bound in leather, so much the better. A sensuous feeling about things is important to Brian, and so explains his love for antique watches. If Russ cannot go past restaurants without feeling a certain emptiness, you better believe that Brian can't go past antique shops without a twinge of unhappiness.



Born under the sign of Virgo (September 8), he has learned to cope with the personality trait of "you have an intellectual and nervous temperament." Brian can match wits with most anyone and hides the nervous side of his nature under an outgoing attitude, sometimes to the point of aggressiveness. He admits to being misunderstood most of the time and says that it is his fault, no one else's.

Females, beware of this one. He can tell you what cologne and/or perfume you are wearing in an instant. His awareness and attention will completely focus on every detail of dress, mannerisms and jewelry. If he likes what he sees, he'll tell you. He is a ladies' man, in every sense of the phrase.

It is said that speech is a faculty given to man to conceal his thoughts. This could very well be true in Brian's case. He expounds on many subjects, which seems to complete the restless aura about him. Brian is not a facsimile of anyone - past or present. And, that's groovy all in itself.



Russ Giguere

Russ Giguere sweetens the air with vocal visions that render a musical banquet to the soul. And if that isn't enough, he whets the imagination with seductive overtones which drive audiences into a feeling of "What now, my love?"

The "now" is an occasional guitar rendition, although Russ feels that his main contribution to the Association is purely vocal. That is not completely so, for "what" he adds is his songwriting ability. Russ is extremely modest about the "now" and "what," however, credit lines do have a way of telling all.

Outside, Russ, who is a healthy-looking gent, reminds one of a young stallion who is not quite broken. He is constantly on the move and has the underlying quality of curiosity, plus youth. There's a happy feeling about Russ, which makes one feel good when he is around. He's excitable and exciting, and gives off an exuberant air of sincere interest in any present situation or personal contact.

What goes on inside Russ' human mobile unit, only his doctor knows for sure. However, his love for good music and scattered quiet moments would seem to indicate an extremely well-rounded person. We might mention here that Russ' favorite game is communication, which started when he was just a tiny tot. Since Russ is capable of absorbing "all," just imagine the vast warehouse of knowledge that he has stored up over the years.

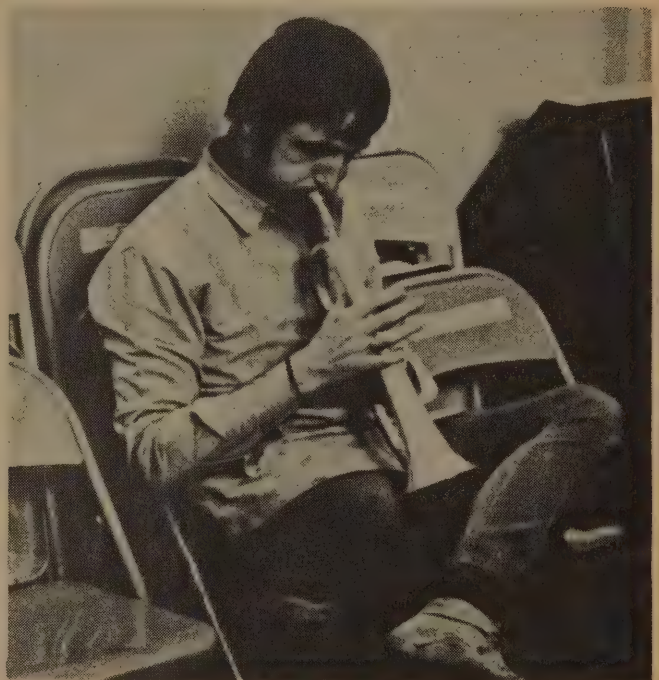
No one is perfect and Russ admits to having a fault or two. One, he says, is being a bit louder than he should be. A Lennon-like quality of being overly generous with his opinions. Another is that he sometimes laughs too loud. Just think what a mess this world would be in if somebody didn't have these faults?

Russ plays a hide-and-seek game of hating biographies and giving the greatest-of-all-times interviews. And, if you really want a long, lengthy interview, try to capture Russ while he indulges in his favorite sport - eating. Somewhere between the fourth and fifth course, he'll slow down and chat. (Food for thought.....just imagine Russ Giguere and Carl Wilson living in the same house. They would have to have wall-to-wall refrigerators.)

Fact: Russ was born under the sign of Libra (October 18) in Portsmouth, New Hampshire. And that's it for biographical information, folks!

What do the girls think of Russ? While standing outside of an auditorium where the Association had just finished a concert recently, I couldn't help but notice a very excited young gal coming out with program and autographs clutched firmly in hand. As she and her friend passed, I heard her say, "You know, that Russ, he makes me tingle all over." Nuff said?

"Be aware" is Russ' message to all mankind. Wouldn't it be nice if all mankind tuned in and became aware, for a moment at least? Right!



Terry Kirkman

Terry Kirkman teases audiences with only a glimpse of his treasure house of talent. In one instance, he becomes a modern-day Pied Piper penetrating the air waves with love notes from his recorder. During the interim of applause, Terry has already started his musical exchange program during which he might be found feeling out time patterns on his tambourine or forming rich, round notes through the flugel horn. Or, perhaps, just the inevitable game of musical chairs with Ted, when Terry becomes drummer for a tune or two. It almost seems as though Terry is weaving a magic circle around his fellow Associates through which a complete musical experience evolves.

Terry's entire life has always been surrounded by music, and with this passing note, you might like to know that Terry can play "at" twenty-three or more instruments, although at last count, the guitar was still on the "learn list." He is a gifted musician and vocalist, who also works on the arrangements for the group. When he presented "Cherish" to the Association, he gave them the gift for all time. Outside of receiving a gold record for "Cherish,"

(continued on page 36)



# NEIL DIAMOND

## *How He Can Pick And Choose*



Right now I've been doing club dates. I was at the Bitter End for about four weeks. The Bitter End is a very difficult club. There's a combination of hippies, teenagers and tourists. It's difficult to appeal to the whole group but it's a tremendous training ground. It's great experience and I really enjoyed it. If you can get to that kind of group, you're really doing something. It's a whole new thing as opposed to performing in front of 6,000 screaming kids.

I may have a Cocoon Grove date coming up which should be great. Again, there'll be a whole new audience. One of the problems of a performer is knowing his audience so he can do different kinds of things.

I'm trying to avoid the package-show type things because you go into them and you do three or four songs and you're off. It's really not performing and it really doesn't mean anything. Before the audience gets to know you, before you can set up some kind of communication, it's over.

I did the Dick Clark tour for a month, after turning it down a year before that. It was pretty successful but I think the trend is getting away from that. Concerts are the whole answer because the audiences get to know the performers. The Dick Clark tour was an interesting experience but I'd never do it again. I'm glad I did that one, though, because I learned a lot of things.

We're setting up an itinerary of college concerts which I'm looking forward to. First of all, it's a concert situation. The people are sitting down and listening to what you have to say. This means that you have to be a true performer. The college group is very appreciative and I seem to identify with them more so than with other groups. It seems more natural for me to work in that kind of a situation.

I put together my own band. Individually, they're excellent people. We get along very well, which is important when you're traveling. The drummer is Tom Cerrone, one of the best drummers I've ever heard. He started with me after my last recording session, so he isn't on any of my records. On guitar is Artie Richards and on bass is Don Carr and on organ is Max Sandler. I play on two or three songs, but I try to avoid it because holding a guitar is a very limiting thing. You can't move away from the microphone. I work with both an acoustical and an amplified guitar, but for the voice things you have to stand near the microphone. I like to move around or go out and sit on the stage. I don't like to stand near the mike for ten or twelve songs.

We played a lot of dances at the beginning. It's tapering off now because I want to go into the concert thing.

When we do concerts, I don't only do



my material. I do all kinds of things. We do hit records, and three or four songs that have never been on record. We also do things like "La Bamba," "Softly As I Leave You," and "The Shelter Of Your Arms." My guitarist and bass player sing harmony. The bass player has a very high voice which makes for interesting harmony.

Getting my songs placed with the Monkees was basically a very simple thing. Don Kirschner, the guy who supervised their music at the time, called and asked me if I had anything the Monkees would be interested in. And that's how it happened.

I've done things for Screen Gems before. About four years ago, when I was free-lancing, I placed a couple of things with Screen Gems. I knew the people there. It's a very small, close company. Everybody knows everybody else, and Donny and I knew each other. He had flipped out over "Cherry, Cherry." I did three songs specifically for the Monkees.

I've been getting a lot of offers to write songs now. Sometimes I will sit down and write for other people, but generally my performing and writing songs for myself takes up most of the time. You can't do too many things and do them well. So I didn't want to water down my writing by writing for too many people, or water down my performance by taking up my time with something else.

I'm working on a number of new things right now. There's a song called "Shilo" on my new album. That is the best thing I ever wrote. I'm very excited about it. It's the story of a lonely little boy who invents a friend called "Shilo." He grows up and he falls in love, but he is very shy. She leaves him and he goes insane, so he reverts back to his childhood and calls to "Shilo."

It sounds like it might be a long song but it's the conventional length. There isn't really a rule on how long a song should be. I'd say they are all about three and a half minutes long for a very practical reason. The radio stations can fit in more commercials. If you're the Beatles or the Stones, you don't have to worry how long it is.

I like "Thank The Lord For The Night Time," too. I've always felt close to the night. I do most of my work at night. It's a good time for me. I just put it into a boy-girl thing.

"Girl, You'll Be A Woman Soon" is self-explanatory. All boys and girls reach a point where they feel they're old enough to make their own decisions. Yet, the parental thing is over them.

I try not to think commercial. I try to think of things I like. If an idea doesn't kill me, I won't bother with it. When I was free-lancing, I wrote to other singers' specifications - what they thought was commercial. When I did that, I was never happy with the songs

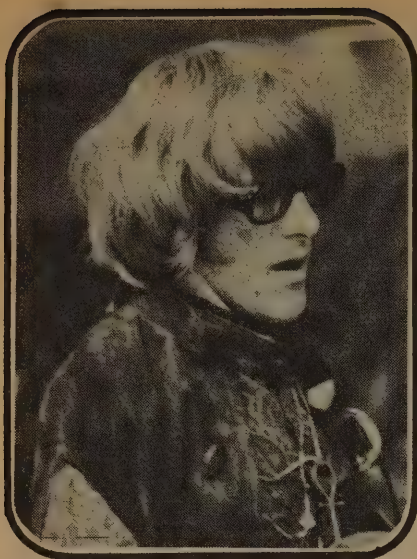


and I never had hits, either. So I decided to do what I wanted, and bomb or succeed on my own.

It looks like everybody is doing what they want now. There seems to be a

trend toward experimentation. It can only be good. We always need good new sounds. What's good will rise to the top and the rest will be discarded. Right now we are going through a renaissance. □





# JEFFERSON

## *After Bathing*



Our next album will be called "After Bathing At Baxter's." I wrote about five songs on it. I really can't say which one of our songs is my favorite. They all mean different things to me. "Ballad Of You & Me & Poonell" is one of the things I wrote which will be in the album. There's a lot of Winnie The Pooh in that song. We just put music to it and wrote new words.

It also has a little bit of "Memphis" by Chuck Berry and a little bit of "Spoonful" by Howlin' Wolf in the music. But I still wouldn't call it blues. To me blues are the classic things like Gary Davis. We sat down and started playing different things, and the ones we liked we put in the song, like Grace doing the hard piano thing. The piano sounds much nicer on the album. The single lost a lot of sound. We're always searching for parts that will fit well. Hopefully, it will all come out together. We don't always succeed, naturally.

The songs are very hard to describe. I can't say if it's a better album than "Surrealistic Pillow" because I haven't heard the completed masters. It looks as though it will be better, however.

One of the other songs is called "No Paper Cloud Gives Grass Apples." The song is also subtitled "Martha." It starts off with finger-picking guitar which is the root of the song, then harder things come into it, then it dribbles back to the picking thing. There's also a very far off voice thing against it. I wrote that with a friend of mine called Irving Estus. He wrote part of the words.

There's another song called "Wild Time," sort of a down-uptempo tune. It's very slow and pulsy rather than what you'd think a wild time is. It has a three-part vocal.

Another song we haven't titled yet

might be "Watch Her Ride." It's a love song of sorts. It's difficult for me to put the other songs in words because I didn't write them. Jorma wrote two songs and we're going to pick one for the album. Besides Grace's "Two Heads," she'll have a new one called "Ulysses," which is sort of a social commentary. She used a lot of the text from James Joyce's Ulysses. That song has to be worked out. Spencer even wrote a song. I'm not sure we'll use it. Marty wrote a thing-called "Young Girl Sunday Blues."

There's another one that's sort of two songs put together. It's called "Saturday Afternoon - Won't You Try." It's a sketch of a song on "Saturday Afternoon" referring to the San Francisco Be-in back in January. Then it goes into "Won't You Try," which is uptempo.

We did a lot of live recording on location at the Fillmore quite a few months ago. A couple of tracks on the album will be from that. We might have to overdub some vocals on those

tracks. It's nice to get the live quality of a room. Like, the Stones' live album, despite all its discrepancies, had a nice feeling.

We were trying to finish the album in four weeks but we had to boost it to six weeks, and we'll probably need another week to master.

You asked about the fancy out-front bass playing in San Francisco groups.

Our own bassist, Jack Casady, is responsible for a lot of that. Looking back over the groups, I'd say you're right. Most of the bass players use their instrument for more than rhythm. A lot of times we sing with the bass. It's just the bass players. We aren't musically restricted. If someone played bass like that 'a year or so ago, they'd say it was crummy. It's getting away from accepted rock and roll rhythm. We work everything around each other, so everybody has a chance to speak out rhythmically and lyrically. Moby Grape and the Grateful Dead have excellent bass players, too.





# AIRPLANE

## At Baxter's



The recording people are having problems working with the new electric bands even though they've been recording rock and roll for years. It's actually a brand new sound for them. Just the bass playing, for instance, is new. It has to be defined. Everybody from San Francisco has had trouble recording - the Grape, Grateful Dead, Big Brother, QuickSilver. Somebody once described it as a "wall of sound" and it is a solid wall. To pick things out of that wall, an engineer must know how to record it, which takes time. We're starting to get a nice sound, though.

In the studio everything is intellectual. You have to think about what you're doing. On stage it's strictly emotional. In the studio you have to do an instrumental track and then put a vocal over it. It's all in pieces and it has to be put together.

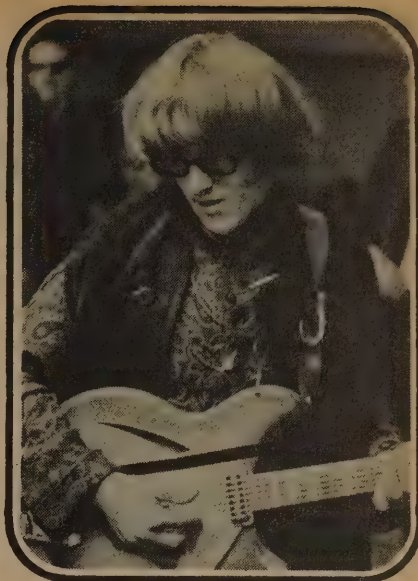
We're also having a lot of censorship problems. There's probably less censorship in America than anywhere else, but we still have it. Censorship here, however, isn't very effective anymore. We've learned how to bypass

censorship. It might be difficult to understand what the singers are saying but after a while you *can* understand them.

Then, in the promotion department somebody wanted us to work Carol Doda into our "act" at the Fillmore. The Fillmore audience would have laughed at it. That topless junk is for the short-hair freaks. It's really depressing, those topless clubs.

When we come back off the road, we like to have a few days by ourselves, but when we work on songs, we live together. Like for this album, we rented a house in Hollywood to work on all the material. We have lots of arguments. It's more civil debate rather than armed conflict. It gets pretty wild sometimes with all the ideas. We don't have one person who controls everything. Whoever yells the loudest wins.

Our producer, Al Smith, who is an excellent producer, feeds everything we give him into the board. He takes care of the proper balance of the sounds we feed him. We are in full charge of the music. Smith is in charge of the electronics.



It took us about three records before we caught on, because we were a new group and our first records weren't very good productions. We're very fortunate to have Al Smith now. San Francisco was unheard of at the time and our songs were strange compared to what was in the top 40.

We're interested in the sounds of horns but it's more a philosophical concept. We'd rather do it with voices and guitar sounds. Nobody in the group really plays a horn. Grace sings some nice horn lines and Jorma plays some nice horn lines on his guitar. We're getting more into that now. Most of the horn things I've been hearing are dull imitations of Motown things. They're not using the horns creatively. That's like the sitar which was just used because it had a funny sound. Mike Bloomfield's band does some nice things with horns, however. The Cream is a good example of a group that doesn't need horns.

I'm not into jazz enough to say anything about it. I had a lot of fun jamming with Dizzy Gillespie, and I like John Coltrane and Charles Lloyd. But, for me, jazz as such has been dead for a long time. Only certain elements in jazz get to me. By and large, jazz and a lot of classical music is very dull.

I grew up with Carl Perkins and Fats Domino just like everybody else in our generation. Now, they were great people. We still love that stuff, because Rosemary Clooney, or somebody like that, was singing things that didn't mean anything. That pop music was really irrelevant to anything human. That eventually turned out to be musak. Restaurant music for people over forty.

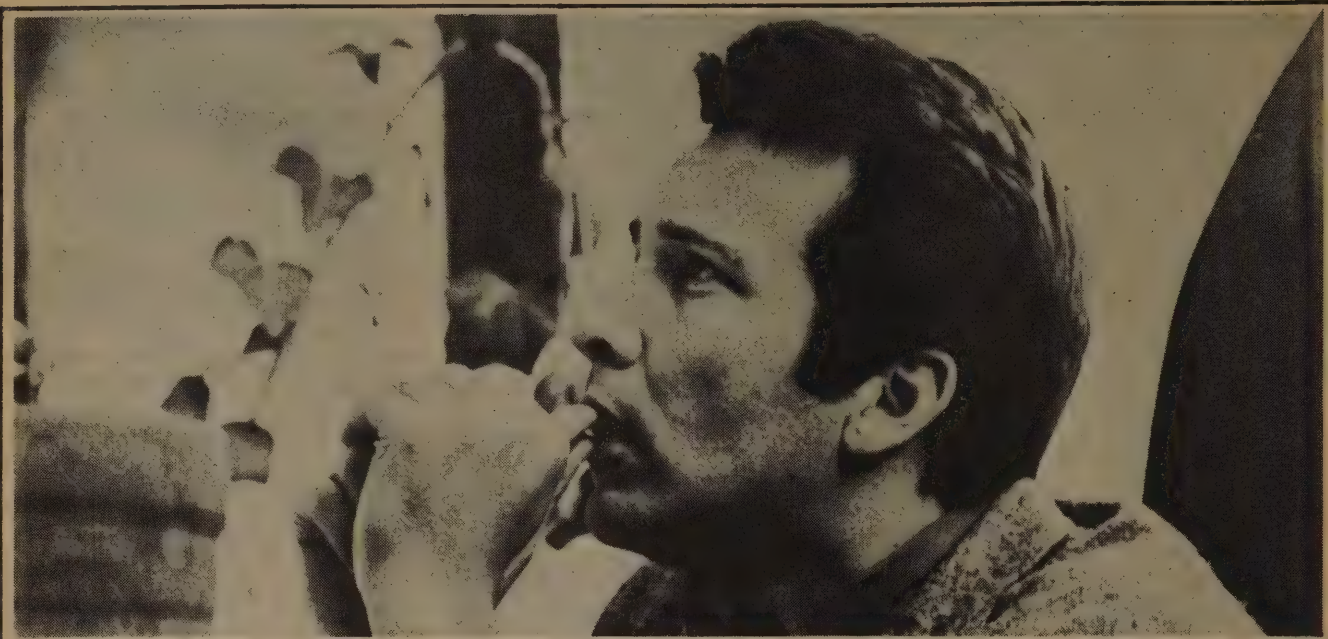
Musically we're just expanding, maturing. We're getting more familiar with ourselves. □ jim delehant





# **HERB ALPERT**

## ***More Than Meets The Eye Or Ear***



Every Wednesday morning, at about ten o'clock, I make my way down the narrow lanes winding out of the Hollywood Hills, past the ivy-covered cottages which house the hippies, into Laurel Canyon, through the complexities of Hollywood and Sunset Boulevards, to a pretty little flower-hung studio lot on North La Brea Avenue where, until sundown, I write whatever seems appropriate to the needs of the trumpet player Herb Alpert, who is more than meets the eye, or ear.

Herb Alpert and his partner, Jerry Moss, of A&M Records bought the studios last year for a lot of money (several millions, I dare say) and not without a lot of thought. For studios like these (they are the size and shape of a small traditional British army barracks, built around a square) in the center of the movie capital of the world take as much upkeep as a medieval castle in Britain.

Charlie Chaplin, Red Skelton and Raymond (Perry Mason) Burr were former owners and all of them found the expense substantial. No wonder, then, that a man whose first hit was only four years ago should be cautious. Alpert and Moss, though their success is now as clear to their accountants as it is to Tijuana Brass fans, remain shrewdly aware of the need to maintain output, diversify artists, prune expense, and maintain the special quality which, in the first place, told the music business that Alpert and Moss and their A&M Record Company were bound to happen.

I am, as I say, on Wednesdays, paid to write for A&M Records the album notes, advertisements, program books, and all the other light, bright, many-level words which these sophisticated times demand of the successful record company. But fear not that my hands are today tied by the dollar as I write this for you, dear loyal readers of *HitParader*, for today is not Wednesday, but Sunday, and my artistic spirit is free to inspire comment as it chooses.

Yet, liberty and licence though I have, I am still bound to say that there is nothing I can find in A&M, nor in their splendid leaders, which is to their detriment, for they are indeed lovely people and they have a staff of forty who are happy and contented to the threshold, at times, of tedium. So much success and so much smiling there is at A&M that one misses, sometimes, the conflict that makes life outside so much of a battleground, so much of a challenge.

One is not, by the cruel world, prepared for A&M.

The glamour of Alpert goes deeper than the sparkle and shine of his golden trumpet. It reaches into his close personal relationship with his staff and with his band, and it is extraordinary that in his partner Moss, who is not an entertainer, there would also be such real charm and skill.

If ever two men belonged together in the business of making entertainment pay, it is they. (And it rhymes.)

What sort of man is Alpert? Shy and self-confident. Proud and humble. Fabulous and ordinary. Rich and austere. Warm and withdrawn. Worldly and simple. All of these things. He is loyal and clever and doesn't enjoy talking about money. He is said to have grossed forty million dollars, but there is no way of checking this. It doesn't matter anyway. He isn't in it for the money — he is in it to achieve things.

Let him speak for himself. Here are his unedited views:



**HP:** How much ego do you think you have, and how do you think it is manifested?

**Herb:** Everybody likes to be liked, and I'm sure my ego – if that's what an ego does – is the same as anyone else's. What is happening to me now, since the group has become so successful, is not totally satisfying, strictly speaking, in terms of what I will call ego fulfillment.

For example, before we released our last-but-one album, "SRO," we had received 1,700,000 advance sales orders – more, I'm told, than for any other album by any other artist ever. But I don't really want to be judged that way alone. I mean, I want, or would rather, be judged *after* the performance, not before. So the only real kick I get now, musically, other than doing the very best I can all the time, because it's my job and I love it, is when we cut single records.

The reason for this is because of the challenge. In the record business, the element of people which buys 45 singles is completely and totally different from that of – for example, those advance-sale album buyers. Making a single record and releasing it is a lot like being in Las Vegas. If you want to know whether it's going to be a hit or a miss, you just have to wait till the dice stop rolling.

Another thing is that there's no such item as an automatic-hit single disc, a 45, as we know there is with an album, because of these perfectly phenomenal advance sales on our long-play albums.

The point is that your gamble, or your risk, or your challenge, is increased enormously when you decide to make a single record instead of an album, a 45 instead of a long-play, and success just doesn't necessarily happen every time. When you do cut a single, and it is a success, then you're assured of just exactly what the public thinks of the very latest efforts of the group.

On the other hand, though, it is a very definite blow to the ego to realize that the public doesn't like the single, and the public doesn't buy the single, and – worst of all – there is absolutely nothing you can do about it.

**HP:** You are in the extraordinary and somewhat unique position now of being – and just 30 years old – someone who has enough money to do virtually anything he wants. How does it feel to wake up in the morning secure in the knowledge that almost any whim of yours can become a reality?

**Herb:** Can I really do all of that? I'd have to wait to answer that question, because to be perfectly honest this is really the first time I've ever thought about it exactly in that way, now that you've posed that question. I must say, in listening to you ask the question, though, it does seem like an ideal situa-

tion.

**HP:** Many American performers have said that generally, artists are treated with more respect in Europe than they are here in America. Did you find indications that that statement might be true?

**Herb:** You would have to ask that question of the average artist, or rather of the person who just goes over and travels with a group, for an answer. It's difficult for me to answer honestly because wherever I go now, I'm treated in the best possible fashion. There's a little bit of a production going on, the "star treatment," so to speak, which perhaps the ordinary artist does not necessarily receive. But it does seem to me that the average European is much more aware of the artist.

**HP:** Were your audiences composed of any specific age-group?

**Herb:** No, all age-groups – but they are everywhere.

**HP:** Because audiences do react in a similar manner the world over to certain music, do you feel that this fact might bode well, eventually, in the search for understanding around the world?

**Herb:** I think a common love for music is definitely a step in the right direction. At least, we know that this is a specific area in which all peoples, regardless of race or politics, can agree. And I think that it is a little bit unfortunate that the heads of state of various governments and countries are not more involved with music – like President Kennedy was, for example.

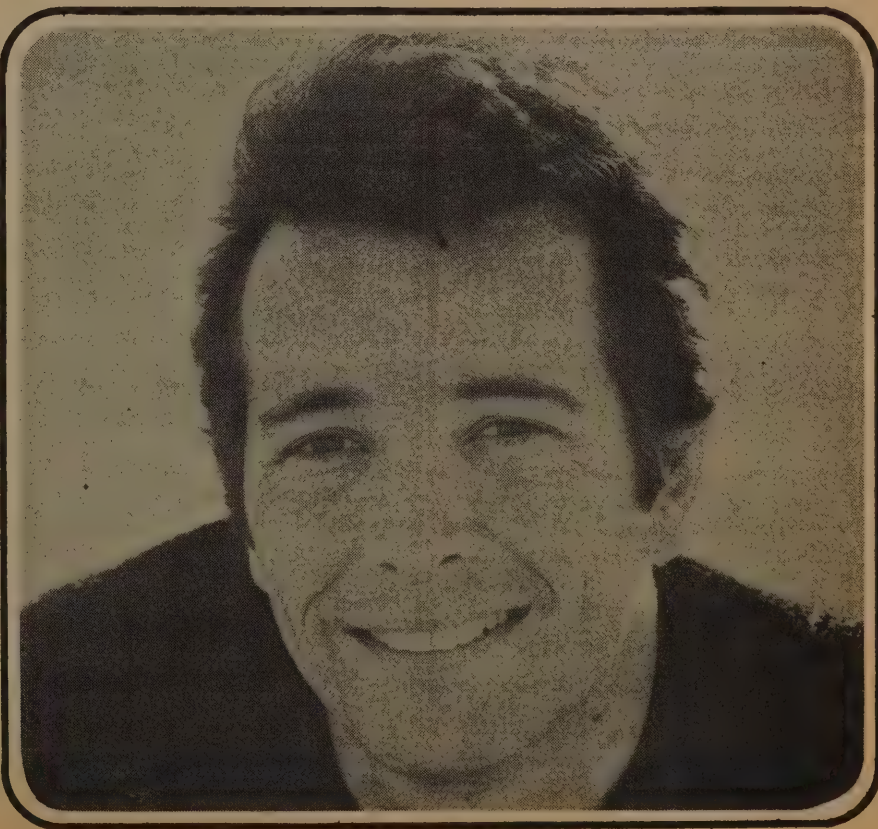
**HP:** You once expressed a desire to become an actor. Do you still have any ambitions in that direction?

**Herb:** No. Five years ago I would have leaped at the chance to be in any film being made. But right now I feel that if I were to attempt to go into movies, I'd like to work at it as strongly as I do now at my music. I think that should be something that I would prefer to tackle full-time. I would not want a movie role simply because I have achieved a certain amount of popularity in another area and possibly have some box-office appeal. I would really want to go 'way beyond that. I'd prefer to have something to offer for a film besides the popularity of my music.

**HP:** You have mentioned, rather wistfully, that some day you would like to return to college. If you did, what would you study?

**Herb:** As you know, I did not finish college. I only went two years, but after all this time out of school, I have reached the conclusion that the degree itself is not the most important thing a person receives – or should get – from college.

The most important benefit or achievement, or whatever word we choose to call it, is a realization of one's lack of knowledge, and a hunger to gain this knowledge. That Greek philosopher whose "I know that I know nothing" idea was the proudest achievement of his life of thought a couple of thousand years ago – his statement is something teachers read to students who probably aren't listening. But if a student, either





by paying attention to that Greek or on his own, becomes aware of his lack of knowledge and if he hungers for it -- I don't like that word too much but it's the most expressive one I can think of -- then, if that student only spends two days or two hours in college, this time was well spent.

If I were to go back to college, I think I would like to concentrate on the humanities, particularly history, religion and philosophy. That probably sounds a little far-fetched or ivory-towerish, but if I ever did return to college, it would be under the most favorable of all conditions. I would not have to worry about earning a living and I would be able to study those subjects which I most enjoyed and in which I had the most interest, and I wouldn't have to be practical in my choice of subjects either, since I wouldn't be job-hunting when I finished school.

I've learned in my years out in this big, cold world that the areas of deficiency that I have noted in people usually include a lack of faith, lack of a sense of time and scope, and lack of a fixed or determined moral code, either self-taught or learned; and on top of all of these deficiencies, a complete lack of self-discipline which might have in time corrected some of the other faults -- or what I consider faults, anyway. The three areas of learning that I am most interested in -- history and religion and philosophy -- would help me, personally, to overcome my own deficiencies, I think, and would also help me to a better understanding and toleration of other people around me.

There were only three or four teachers while I was in school who actually taught me very much, in any sense of that word "taught." If we could only eliminate teachers who waste students' time and replace them with instructors who have a real flair for teaching, for inspiring in students an excitement about grasping ideas and a desire for more ideas and more knowledge.

*HP: You have two children who are growing up now. What perplexes or bothers you most about the world they are going to face?*

*Herb: The confusion that's going on in the minds of good people -- basically good people, I think -- particularly regarding political matters.*

I do not have any solution for the ills of the world. As a matter of fact, I've never been one to get on a soap-box, and I feel that the problems are much too serious and overpowering to be dealt with by an inexperienced, untrained amateur like me.

However, I do know that education is a step in the right direction toward overcoming this confusion. I can relate this to the thing that I know best, music. Kids today understand rock 'n' roll mu-

sic easier than jazz or classical music. Why? The answer's simple: They are not taught to appreciate anything, and they can appreciate rock 'n' roll without being taught because it's basically tribal music. That's how that beat began, in Africa with natives pounding logs in the earth.

Perhaps the public school systems should adopt new educational devices to teach youngsters other forms of music, and literature and art and so on and on. I can speak best about what I know best, which, of course, again, is music. If information and appreciation could be imparted in schools, then jazz, for example, would not be a lost form of music. American jazz is the only form of music that we can take credit for as an innovation in this country. It's a sad fact that out of the hundred or so fantastically talented jazz musicians in this country, there are only three or four who can earn their living playing jazz. People don't really know how to appreciate this music as a form.

*HP: Do you have any basic personal precepts, moral or otherwise, that you try to live by and which you are trying to impart to your children?*

*Herb: I think honesty is the basic rule of life. That rule applies in any area or*

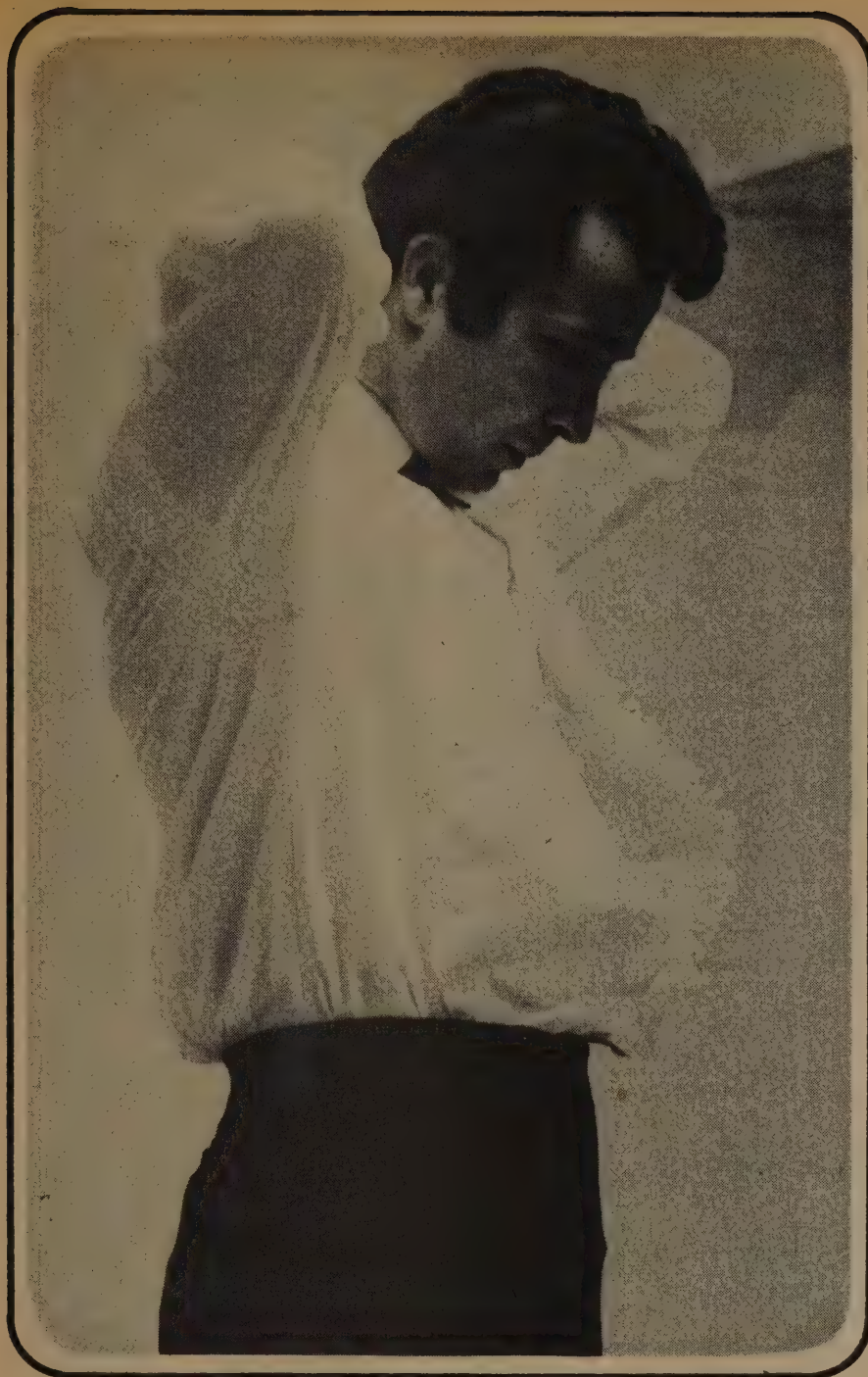
in any field. There's a popular saying -- I think it came from old-time blues singers -- "Say it like it is" -- let's tell the truth about what's happening, and about life in general. Maybe that's why a movie like "A Man and A Woman" appeals to so many people -- even some of the critics. This film, cheaply made -- by Hollywood standards of money -- is breaking box-office records all over this country, while major studios here in town are working on pictures costing thirteen or fourteen million dollars that will simply never be able to capture the honesty and the truth of that French film. "A Man and A Woman" reflects a love of life and its most basic ingredients, enjoyed honestly and truthfully, and a sense of this is probably what most audiences, whether they realize it or not, receive from a film such as this, and a few others that I've seen. This sense of honesty and truthfulness and faithfulness to life -- probably what satisfies people most -- should be achieved in any field, music or art or ditch-digging -- whatever a person is doing.

*HP: What is your opinion about the youngsters who are rebelling -- on the Sunset Strip and at Berkeley and elsewhere?*

*Herb: I can appreciate what they are*







trying to say, but I question whether their method of saying it is proper.  
**HP:** Do you think they have a right to protest?

**Herb:** Oh, definitely. I don't question their right at all; I just question the manner in which they're attempting to protest. I feel — and I guess most everybody would agree — that the world is a very confusing place to live in — our time is. It is especially affecting teenagers and college kids because, after all, they are the ones who are going to be running and protecting this country very shortly.

I can see how they would feel to listen to a newscast night after night and

hear an announcer talk about "X" number of people dying per day — "X" number of Viet Cong killed and "X" number of our guys. It's becoming a crazy contest of who's killing who and what and where. I don't really want to get on the subject of wars, but at least in World War II there was a purpose and a goal. With what's happening now, there seems to be no boundaries, no goals. I think people really are in the dark about why we're doing what we're doing in Southeast Asia. We feel that we're right — and we're wrong at the same time — and if intelligent adults react in this manner, then I don't think anybody can blame those kids for being confused and angry.

**HP:** You are still young enough to be classed as a contemporary of these young people — at least as "in-between." From this vantage point, have you any idea why the adults are reacting so vehemently to the manner in which these youngsters and younger adults are behaving?

**Herb:** Every generation rebels in one way or another, I think, and I think the problem, in essence, is still — and probably always will be — a lack of communication between the age-levels. I don't think there's any solution for this silence. People just have different frames of reference. A lot of it has to do with your age and your surroundings. Communication is very difficult under the best of circumstances, with another adult of similar interests and tastes, in your own home. That certainly doesn't leave a great deal of promise for communication between a long-haired, teenage rebel on the Sunset Strip or the Berkeley campus and his sober, hard-working, slightly sad and conservative parents.

**HP:** What traits do you personally find the most attractive in human beings? What are the qualities you look for in your friends or the people around you?

**Herb:** I like natural people. So many people do things for special, "put-on" reasons, or to achieve specific results, and not from real, honest impulses. I tend to shy away from this artificial attitude in people. I want a plumber to be a plumber and talk however he likes to talk, not to try and be something he isn't. This is what I look for in my friends.

**HP:** What traits do you find most annoying in people?

**Herb:** The opposite of what I just said — obsequious people, people who try to get to you for reasons of their own, whatever they are. I'm in a position now where people can use my help, in one form or another, whether they're songwriters, publishers of booking agents. I find myself being on guard just a little bit more than I used to be. It's hard sometimes to distinguish between the real and the phony, because a lot of people are very professional con-artists. This tends to make me a little uneasy at times.

**HP:** Then you have found yourself, as your success mounts, becoming more suspicious of people than you were when you were just "Herb Alpert, musician"?  
**Herb:** I don't think I carry suspicion of people to that degree. I think life is too short as it is. I don't have time to hate, or any of the other things that many people are hung up on.

That was Alpert the talker. Alpert the doer has, at this moment, seven million-dollar Tijuana Brass albums in the American Top 70. Five other A&M albums are in the charts.

I have nothing to add to that. But he has. □ derek taylor



# PETE TOWNSHEND

## *Discusses The Live WHO*



One feels like a target when Pete Townshend begins firing sentences at you from his machine-gun mind.

"I suppose we're a hipper Paul Revere & The Raiders," says the exuberant Who guitarist who destroys a guitar or two every week in the normal line of duty. "Essentially, we're a tear-away stage group."

But the mass destruction tactics of the Who are a form of showmanship. While the group was touring the United States, Pete gave us several of his many views on performing. He expressed his concern for the kids who shell out four or five dollars for a concert. "What happened in England is happening over here. The kids aren't getting their money's worth. They really aren't. There are very few performers who do give you your money's worth."

"The groups are getting lazy, the promoters are getting lazy and the shows are bad. You might have three or four bad groups and one star attraction. The bad groups take half an hour to set up their gear, so the audience has to wait half an hour between each act. When the big group finally comes on, hours later, the audience is bored, restless and worn out. This is why tours aren't doing well."

"We've had success in England but we want to get into a completely different thing over there. We hope to have our own traveling show, like the James Brown Show, with its own band and several supporting acts, like the Bozo Dog Doo Dah Band or the Crazy World Of Arthur Brown. If we can cut expenses, I'd like to put a reasonable

price tag on the package and take it around to various theatres.

"The main problem in England at the moment is that a star group comes on, plays half an hour or fifteen minutes and that's it. The rest of the time the audience has had to wait through trash. We would give them a complete show."

"At outdoor concerts, instead of remaining on a stationary stage, the performers could move around on a truck and let the audience have a closer look."

Pete defined the Who's current plans:

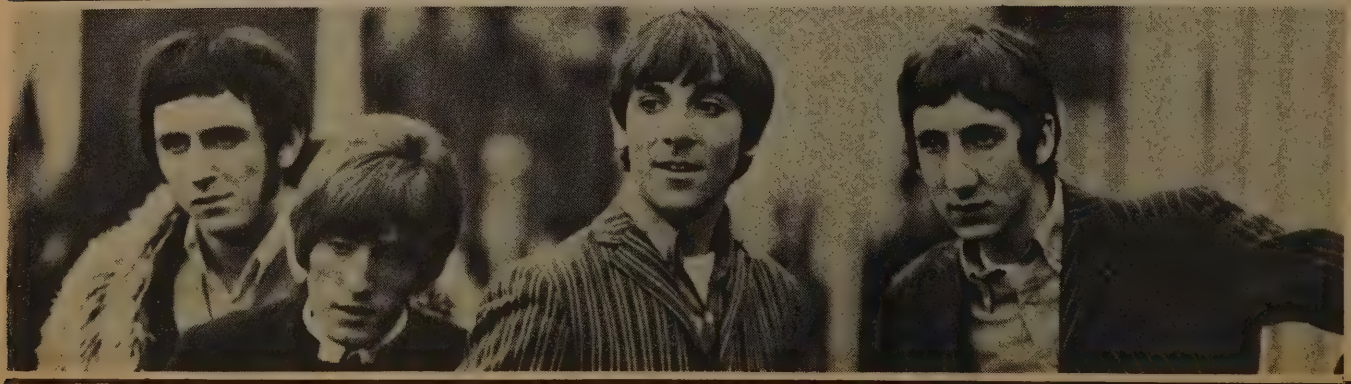
"Our aim is to keep making it on the stage. If we can keep going on the stage, we'll keep going on records. I don't think that we can do without personal appearances, even in Europe. I don't think we're in the position of people like the Beatles who can say, 'We're going to stop work and just record.'"

"Anyway, I don't want to. Being of gypsy descent I prefer the kind of circus of moving around, rather than being stuck in one place."

"It's one thing to tour around and another thing to record. But if you can equate the two, then you can become really comfortable. How long you'll last, I don't know. There's obviously a time limit on everything."

"If you look at the stock stage acts, they earn and earn and earn for the rest of their lives. James Brown, Paul Revere and people like that are still around and basically it's because they're still great stage performers."

*(continued on page 64)*





# PROCOL HARUM

## *Says Yes, No, Maybe*

There are times in everyone's life when one feels it would be much nicer to be somewhere else. For instance, when you're sitting in the dentist's chair, do you ever imagine lying on a hot, sandy beach? Or, if you've had a day when everything's gone wrong, don't you wish you'd stayed in bed?

I went through this experience the other day on my first meeting with Procol Harum.

I was ushered into their presence in a large office overlooking Oxford Street. The five of them - Gary Brooker, Matthew Fisher, Robin Trower, Dave Knights and B.J. Wilson - sat in a circle round the table. With them was songwriter Keith Reid.

The introductions were made and I was informed that the group would be visiting America soon, and that they would also be making a concert tour of Britain.

And so the interview began. What would they be doing on the tour? I enquired.

"We'll be playing," replied Gary, peering at me through dark glasses.

Yes, but wouldn't they have something different to offer their audiences?

"We'll just be giving concerts," said Keith Reid, peering at me over dark

glasses. "A concert's a concert."

"Do you mean: will we have flashing lights and lots of gimmicks, that sort of thing?" enquired Robby helpfully.

"Yes, exactly," I replied.

"No," said Robby, "we'll have nothing like that."

Who would be on the tour with them? I tried next.

"I don't know," said Gary.

I decided to talk to Keith and Gary about "Homburg." What were the lyrics about? I asked.

"That's up to you. They're about what you think they are or what he thinks they are or they think they are. It's up to the individual."

Everyone nodded solemnly in agreement. "If you do something yourself, you don't know why you do it but the other person does. Once it's done, you know you've done it but the other person knows why."

If I had left then, I wonder if they'd have known why. Anyway I persevered. But what was he himself, Keith Reid - and not the "other person" - thinking of when he wrote the words of "Homburg"?

"It was an idea."

Gary leaned forward. "You see, we have good ideas and bad ideas."

And what was "Homburg"? Good or bad?

"Oh, it was good."

Robby suddenly perked up. "We believe in our music. We all believe in the same thing. We are a unit, and music is our only belief."

Didn't any of them have any other beliefs as individual human beings? No response to that.

"You see," began Gary slowly, "we want to give the people who come to see us, something great. We don't want people, after they've seen us, just to say 'they were very good' or 'they were great.' We want them to leave the theatre with a warm feeling down here." He clutched at something in the region of his heart.

"We want people to have an awareness," added Keith. "They might regard us as the pinhead in a mighty object."

Gary interrupted. "We give audiences what we feel. We have never compromised with our music - anything we've done we've had absolute faith in."

Procol Harum and Keith Reid are, I believe, sincere young men striving to widen the horizons of pop music, but I question the wisdom of their negative attitude. □ norrie drummond





# THE YOUNG RASCALS STORY

## Felix Part I



We hope you dig the Young Rascals as much as we do because we're starting a new series on them. We asked Felix, Dino, Gene and Eddie what they went through on their way to becoming one of the top groups in pop music today. Each of them gave us a fascinating personal history. As you read of their early struggles and triumphs, you'll see that it took them years of hard work to get where they are today.

We begin with Felix Cavaliere.

I got into music when I was four or five years old at the request of my parents who wanted me to take piano lessons. There was always a piano in the house. I studied classical music for eight years. I won't say I really wanted to stick with it - I just more or less had to. They saw something in me and kept it going.

Around the time I was twelve or thirteen I realized there were other things besides music - there are girls. This changed my outlook.

I began to hear a different type of music - Alan Freed rock & roll. My music teacher would not allow me to listen to or play that kind of music.

It caused a conflict. I started doing something unheard of in classical music. I was ad-libbing. I didn't want to follow the music exactly as it was on the page the way the composer put

it down. I didn't like that because I felt that if I could do something my way I'd enjoy it much more.

The first music that really interested me was boogie woogie, where you had a piano bass going with the left hand. It really influenced me. I would put all the top songs into that rhythm. I even adapted Christmas carols. I did everything from "Whole Lotta Shakin' Goin' On" to "Jingle Bells" in a boogie woogie style. My teacher got so fed up she didn't know what to do.

The course I was taking led to becoming a classical pianist. In the eighth or ninth year you'd be ready to perform. But something happened when I was in the seventh or eighth grade. Some musicians got together and asked me to join their group. It was a six-piece combo with bass, drums, piano, saxophones, and sometimes trombone or trumpet. A lot of different guys floated in and out at various times. It was mostly a wedding band.

I wanted to play in it and with the knowledge of music that I had it was child's play. But it was fun. I got out of the house and had a chance to see what was happening in the world.

In the ninth grade I discovered and fell in love with Ray Charles. I loved the way he sang and played and I used to copy him - at first just at home, in the basement. But one day I tried it on a job and I got a good reaction. Suddenly, this became the center of the group. It was what people wanted to hear. It changed the whole concept of the group because prior to that we had done just instrumentals. Now I was a voice in the group.

Then began a series of high school amateur shows which was the big time for me then. Wow...amateur show...stage...parents. I put together acts and groups just to win the shows. I did pretty well. We either won or came in second.

Around ninth or tenth grade the singing group scene came into being with groups like Frankie Lyman & The Teenagers. I decided to try that. I put a little group together and we used to rehearse in my basement. We were pretty good. We had two white guys, two colored, and we were accepted by both audiences.

Those were the good old days. That opened up another area of music for me -- the world of vocal harmony, which I'd never been exposed to before.

Some record companies - including Atlantic - were interested in recording us when I was a senior in high school, but prior to that we had been involved with some guys in the business that you're always told to beware of. We took a real beating. They stole our clothes, tape recorder and everything, and split. So my father was not too inclined toward me getting into the music scene. He thought on a more practical level.

My mother was the one who encouraged me to play. She demanded that I take lessons. When she passed away, I lost the influence of the one musically-inclined person in my life. It was quite a blow. I couldn't do it myself. I had to do what my father wanted.

After the payola bomb fell on the music industry, my father said, "You've had enough of this nonsense. You're going to school. You're going to make something of yourself." We came from a very nice neighborhood, so I guess those kind of things just don't exist up there.

I went to Syracuse University. After the first year I knew, because I had already started a group up there, that my heart was in a different place. I was doing something someone else wanted me to do, rather than doing what I wanted to do myself.

I found that my whole world evolved from the music scene. When people found out that I could play, they wanted me around and they wanted me to play. It's been a major part of my life ever since I was very young.

I was very proud of the group that I started in college. Of the four members, three of them have become successful musicians. Mike Esposito is a Blues Magoo, one was with Neil Diamond and there's myself. The other one decided to go back to school, so we'll never know what he could have done.

In my sophomore year I ran into songwriter Jules Stein's son. He really dug my group, the Escorts, and he got his father to listen to us. Mr. Stein liked us and got us a job in the Catskill Mountains, which is a proving ground for many entertainers.

Around this time I got interested in



an organ. Prior to that I had been playing a piano, banging my brains out against the electric instruments. I used to watch the electric instruments. I used to watch the electric instruments. I used to watch negro musicians playing the big Hammond Organ and I used to dream about having one.

I saved some money and bought a little Hammond Spinnet. I had never played one before. I took it to the Raleigh Hotel, plugged it in, the guy there didn't know I'd never played it, we auditioned and we got the job with the help of Jules Stein.

The twist was the big thing at the time, but it hadn't been exposed to the mountains yet. We were met with instant success. We were only making about sixty dollars a week but, as far as the people in the hotel were concerned, we were big people. We had brought the twist to the Catskills.

We started to create a little excitement up there. One day my father came up to see us. He was really surprised to see us being treated like very important people. He was very proud.

My music had progressed - or degressed - from my classical lessons to straight rock. But, because of the classical background that both my guitar player and I had, we could play things that other groups couldn't. We did the twist for the younger kids, but when older people were dancing we could give them tangos or whatever they wanted.

I asked my father for permission to take a year off from school and try music full-time. He was pretty impressed with what was going on, so he said, "If you've got to get it out of your system, you've got to." I'll never forget him for this. He really opened the door.

"But at the end of the year you've got to go back," he said. "I won't stand for any nonsense."

A year went by. I had my own group, but it's rough when you're just starting out because no one's ever heard of you. We kicked around. We went into the Peppermint Lounge for a while. We went to New Jersey. That's where I ran into Eddie.

I saw a little kid walk into the place. He didn't look old enough to go out of his house alone. Actually, he was about sixteen and he owned the town already - Garfield, New Jersey. I said to myself, "Wow, this kid's unbelievable. He's fantastic already and he doesn't know anything."

I was very impressed with him and I think he was impressed with me because up until then he used to walk into the club and, no matter who was singing, get on the stage and bury them with his voice. But he had a little trouble with me because I was hip.

We made an impression on each other. He used to come around every once in a while and I loved to play behind his singing. I told him that some day we were going to get together.

Then the end of the semester came and parental pressure on the other guys in the group started. "This is nonsense," they said. "Go back to school." I wasn't about to because my year still wasn't up, but the other guys were getting shook up at the seams. The people we were playing for were a drag, there was nobody to converse with and the money wasn't that great. The group was about to split up.

All of a sudden Mr. Joey Dee called me. "I'm in Europe and my organ player just left. Can you fly right over?"

Wow! Joey was a pretty big man then, so I figured I'd give it a try. I had to continue my quest for stardom, or whatever.

I flew to Europe and got to Germany, but there was no one to meet me at the airport. That should have told me where the group was at. There I was, alone in a foreign country, nineteen years old and still wet behind the ears. I had a phone number and an address that I couldn't read. An elderly woman helped me make the phone call and finally somebody came to pick me up.

We went to our first job in Sweden. I was sitting on the stage and I saw some long-haired musicians. I said to myself, "What's the matter with these guys? Don't they know that girls have hair like that?" But the audience was going crazy. I couldn't understand what the group was playing. It was something like American music, but not quite. But it was good because everyone was screaming and yelling. It was the Beatles.

One of the guys in our group went up to John Lennon and said, "Listen. You guys are pretty good. If you ever come to the States look me up. I think I can help you."

That was the understatement of the year!

When we went on stage, the first thing I saw was a Hammond B-3

organ. I had seen them before but I had never touched one in my life. But naturally I couldn't let Joey know this. I sat down and played. I don't know how good or bad it sounded, but we got off alive.

Joey's drummer, Willie Davis, was a fantastic drummer and he really taught me a lot. He realized that I didn't know how to play the Hammond. He took an interest in me. But it wasn't like a teacher's interest. It was more like, "You'd better learn it, man, because I'm not gonna carry you all the time." He beat it into me.

We came back to New York, but the twist was dead, Joey had had it and it's very depressing to be with a loser, especially one so young. I kicked around and got involved with the wrong people in the wrong places. But I learned a lot.

Now my music was straight blues. Sam Taylor Junior, whose father is a pretty famous saxophone player, was in the group playing guitar. We used to have a ball. He turned me on to soul. He was a lot older than I was and he knew his way around. He helped me along.

But I still wasn't doing anything that I wanted to do. I still had the crazy dream about being somebody. When I was in Europe, I'd seen how the kids had dug the Beatles. "Some day I'm going to put a group together and come back here and knock these people out." At that time nobody knew of the Beatles' fantastic songwriting talent. They were nothing on stage. There were guys in America who could bury them.

Anyway, I didn't like the New York scene at all, but there was nothing I could do about it.

I started going out with a girl who kept telling me about a drummer named Dino who was working at The Metropole and was fantastic. I said, "She's a girl. What does she know?" But I went to see him anyway and he was unbelievable.

Then...□

*(Sorry, but that's all we have room for in this issue. Tune in next month for the further adventures of Felix Cavaliere.)*





# WORDS TO YOUR FAVORITE HITS

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### • OUT OF THE BLUE

(As recorded by Tommy James & The Shondells/Roulette)

RITCHIE CORDELL  
BO GENTRY

I was so downhearted baby  
Till I met with you  
You took me out of the blue  
You shook me out of the blue  
Out of the blue into your arms  
Oh I came out of the blue leavin'  
the pain behind.

Just as everything was fallin'  
You came into view  
You took me out of the blue  
You shook me out of the blue  
Out of the blue into an oh so real  
Yeah out of the blue how very strange  
it feels  
Everything was so ungroovy  
Till you pulled me through  
You took me out of the blue  
You shook me out of the blue.

You passed my way  
I asked your name and since that day  
I'm not the same.

I fell so hard for you  
For every little part of you  
Oh out of the blue into your arms  
Oh I came out of the blue into your love  
just in time  
Everything was so ungroovy  
Till you pulled me through  
You took me out of the blue  
You shook me out of the blue  
Out of the blue (you took me)  
Out of the blue (baby, you shook me)  
Yeah out of the blue, out of the blue.  
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### • GET IT TOGETHER

(As recorded by James Brown/King)

J. BROWN  
B. HOBGOOD  
A. ELLIS

Oowee done got wise  
On the way you do it  
Done got wise  
On the way you do it  
If I keep loving you my life will be ruined  
I done got hip  
On your runnin' around  
Done got hip  
To your runnin' around  
But do you know one thing I'm gonna  
put you down  
Get it together, get it together, get it  
together get it together  
Oh you said you wanted a brand new boy  
You said you wanted a brand new boy  
But you, you were just jivin'  
You wanted to be a drag  
You dropped out of school before you  
got it down  
You dropped out of school before you  
got it down  
Now you ain't hip you're the biggest fool  
in town  
Get it together, get it together, get it  
together get it together  
Do the underdog, get on a log  
Do the underdog, get on a log  
Get it, get it, sock it to 'em  
You may dance good  
You may have fast feet  
You may dance good  
You may have fast feet  
But you ain't slick  
Your business is in the street.  
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Co.

### • YESTERDAY

(As recorded by Ray Charles/ABC)

JOHN LENNON

PAUL MCCARTNEY

Yesterday, all my troubles seemed so  
far away  
Now it looks as though they're here  
to stay  
Oh I believe in yesterday.

Suddenly, I'm not half the man I used  
to be  
There's a shadow hanging over me  
Oh yesterday came suddenly.

Why she had to go I don't know,  
she wouldn't say  
I said something wrong now I long  
for yesterday

Yesterday, love was such an easy game  
to play  
Now I need a place to hide away  
Oh I believe in yesterday.

Why she had to go I don't know, she  
wouldn't say  
I said something wrong now I long  
for yesterday.

Yesterday, love was such an easy  
game to play  
Now I need a place to hide away  
Oh I believe in yesterday, mm mm mm  
mm mm.

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57th St., New York, New York. (10019)



# PARADE OF SONG HITS

## •SKINNY LEGS AND ALL

(As recorded by Joe Tex/Dial)

JOE TEX

Say man, don't walk away from that woman like she don't belong to you  
Just cause her got them little skinny legs  
You know that ain't no way to do (laughter)  
You didn't act like that when you had it home behind closed doors (laughter)  
All right now you act like you're ashamed of the woman  
Don't even want nobody to know she's yours  
But that's all right you just walk on baby  
And don't you worry about a doggone thing at all  
Because there's some man somewhere who'll take you baby skinny legs and all  
Keep on walking, baby  
Show you what I'm talking about  
Listen to this  
Now who'll take the woman with the skinny legs (mumble)  
Stand right there baby, I'm gonna give you away in a minute  
Come on somebody please take the lady with the skinny legs (mumble)  
Now you all know the lady with the skinny legs got to have somebody too now (mumble-laughter)  
Will somebody please take the lady with the skinny legs, please

## •GOIN' BACK

(As recorded by The Byrds/Columbia)

GERRY GOFFIN

CAROLE KING

I think I'm goin' back  
To the things I learned so well in my youth  
I think I'm returning to those days  
When I was young enough  
To know the truth  
Now there are no games to only pass the time  
No more electric trains  
No Christmas bells to chime  
But think young and growing older is no sin  
And I can play the game of life to win.

I can recall the time  
When I wasn't ashamed to reach out to a friend  
Now I think I've gotta lot more than a catcher's mitt to lend  
Now there's more to do than watch my sail boat glide  
But every day can be my magic carpet ride  
'Cause I can play hide and seek with my fears  
And live my days instead of counting my years.

I can recall the time when I wasn't ashamed to reach out to a friend  
Now I think I've gotta lot more than a catcher's mitt to lend  
Let everyone debate the true reality  
I'd rather see the world the way it used to be

A little bit of freedom's all we lack  
So catch me if you can I'm goin' back.

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Hey Joe, yeah Bobby, why don't you take her

I ain't no fool, I don't want no woman with no skinny legs, look here (laughter)

I thought about giving this woman to Clyde, but no

I know the kind of woman Clyde likes

So LeRoy'll take her

Say LeRoy you got her.

Say Miss Lady now why you want to act like that man ain't yours

Just cause he's walking with you with them raggedy clothes

Man just forgot to get his suit out of the cleaners that's all all right, all right

Act like that man don't belong to you

Go on over there and kiss him and hold his hand (mumble)

Say you ain't gonna do what

(mumble-laughter)

That's all right you just walk on Mister

And don't you worry about a doggone thing at all

Because there's some woman somewhere who'll take you Mister raggedy clothes and all

Yes there is, just keep on walking

Don't be ashamed of what you got

'Cause somebody wants what you got just as bad as you

I'm still trying to get rid of the lady with the skinny legs.

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## •GEORGIA PINES

(As recorded by The Candymen/ABC)

BUITE

ADKINS

The trees grow tall where I come from  
The leaves are green and fine  
I was born in a one-room shack  
In a field of Georgia pines  
I grew up and I got tired  
Of that one-room shack  
So I went a-wanderin' and now I want to go back.

Georgia pines, Georgia pines  
How I miss that home of mine  
Up here in the city just a-wasting my time

There ain't nothing green but the rich man's money

The buildings are so tall the sun can't shine

Oh how I want to go home to my Georgia pines.

I remember long ago blue eyes and golden hair

When I get home I'll make her mine

Oh God please let her be there

Georgia pines, Georgia pines

How I miss that home of mine

Up here in the city just a-wasting my time

There ain't nothing green but the rich man's money

The buildings are so tall the sun can't shine

Oh how I want to go home to my Georgia pines,

Georgia pines, Georgia pines, Georgia pines, Georgia pines.

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## •SHE'S MY GIRL

(As recorded by The Turtles/White Whale)

GARY BONNER

ALAN GORDON

Morning, morning glory

If you'd like to know where was I last night

Well I saw a girl with a boy in her eye  
And she's out of sight

She's my girl and that's where I was last night off in a dream

She's my girl

I took her away last night

We went for a ride off in the sky

That's where I was last night.

Just came back to tell you

There's a little bit of heaven underneath the apple tree

And every time I see her with that smile upon her face

There's a little bit there for me

She's my girl and that's where I was last night

Went for a ride

With my girl off in the sky

That's where I was last night.

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## •I HEARD IT THROUGH THE GRAPEVINE

(As recorded by Gladys Knight & The Pips/Soul)

WHITFIELD

STRONG

I bet you're wonderin' how I knew

Baby, baby, baby about your plans to make me blue

With some other girl you knew before  
Between the two of us girls you know

I love you more

It took me by surprise I must say

When I found out yesterday

Don't know that I heard it through the grapevine

Not much longer would you be mine  
Don't you know that I heard it through the grapevine

And I'm just about, just about, just about to lose my mind.

Baby won't you listen to me

Boy take a good look at these tears in my eyes

Baby, baby these tears I can't hold aside  
Losing you would end my life you see

Because you mean that much to me

You could of told me yourself

That you love somebody else

Instead I heard it through the grapevine

Not much longer would you be mine

I heard it yes I heard it

Just about, just about, just about to lose my mind.

Say that you hurt from what you see

Oh not what you hear

Baby, baby I just can't help being confused  
If it's true please baby, won't you tell me do

Oh please baby let me know

All the other girls do love you so

I heard it through the grapevine

Not much longer would you be mine.

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# WORDS TO YOUR FAVORITE HITS

## •BACK ON THE STREET AGAIN

(As recorded by Sunshine Company/Imperial)

**STEVE GILLETTE**

I'm back on the street again  
Gotta stand on my own two feet again  
I'm walkin' that lonely beat again  
Rememberin' when, mm  
Rememberin' when.

I remember a time  
When I thought the world was mine  
The world belongs to somebody else now  
And I'm just standin' in line.

I got a tear in my eye again  
To remind me that I might cry again  
Feelin' bad and wonderin' why again  
Rememberin' when, Oh, Oh,  
Rememberin' when.

So, I'm thinkin' of me again  
That's the way it's gonna be again  
I'll wait and I'll see again  
Rememberin' when, Oh, Oh,  
Rememberin' when.

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## •IN AND OUT OF LOVE

(As recorded by Diana Ross & The Supremes/Motown)

**BRIAN HOLLAND  
LAMONT DOZIER,  
EDDIE HOLLAND**

Keep falling in and out of love  
In search for what I'm dreaming of  
I long to find a love I'm sure about  
A that certain kind of love  
That moves all doubts  
Keep falling in and out of love  
Still searching for that special one  
To whom I can give my love completely  
And I feel a lasting love so sweetly  
Just when I feel sure love's here to stay  
It seems to suddenly just fade away  
Can't seem to find that everlasting love  
That this heart of mine needs so much of  
Keep falling in and out of love  
Can't seem to find the lasting kind  
It seems I can't find the joy I need  
Love always somehow all goes wrong  
for me  
(Keep falling in and out of love, keep  
falling in and out of love)  
I keep reaching out for tenderness  
Touching a hand that holds emptiness  
Well I'm looking for a love that lingers on  
Long after that first kiss is gone  
Keep falling in and out of love  
In search for what I'm dreaming of.

(Keep falling in and out of love, keep  
falling in and out of love)  
I keep reaching out for tenderness  
Touching a hand that holds emptiness  
That kind of love that keeps burning  
bright  
Long after we've said goodnight  
Keep falling in and out of love  
In search for what I'm dreaming of.  
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## •PONY WITH THE GOLDEN MANE

(As recorded by Every Mother's Son/MGM)

**DENNIS LARDEN  
LARY LARDEN**

Once was a boy and he rode through the meadows  
On a pony with the golden mane  
Fun and joy was the mare to the boy  
As they rode off together through the lane  
Sun or rain they were always together  
You could never find the boy alone  
Love indeed meant the boy to the steed  
And together they could stand on their own

Then one day they were riding together  
When the little boy jumped from his mare  
Dressed in lace, came a pretty little face  
With a pretty little bow in her hair  
Walked her down to the bank of the river  
But returned to find the pony gone  
Cried through the night  
And when dawn brought the light  
Then he knew of how it hurt to be grown.

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## •I SAY A LITTLE PRAYER

(As recorded by Dionne Warwick/Scepter)

**BURT BACHARACH  
HAL DAVID**

The moment I wake up  
Before I put on my make-up  
I say a little prayer for you  
While combing my hair now  
And wondering what dress to wear now  
I say a little prayer for you.

Forever, forever you'll stay in my heart  
And I will love you forever, and ever  
We never will part  
Oh how I'll love you  
Together, together that's how it must be  
To live without you would only mean  
heartbreak for me.

I run for the bus dear  
While riding I think of us dear  
I say a little prayer for you  
At work I'll just take time  
And all through my coffee break time  
I say a little prayer for you.

Forever, forever you'll stay in my heart  
And I will love you forever and ever  
We never will part  
Oh how I'll love you  
Together, together that's how it must be  
To live without you would only mean  
heartbreak for me.

My darling believe me  
For me there's no one but you  
Please love me too  
I'm in love with you  
Answer my prayer say you love me too  
Won't you answer my prayer  
You know everyday I say a little prayer  
for me.

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## (The Lights Went Out In) MASSACHUSETTS

(As recorded by The Bee Gees/Atco)

**B. GIBB  
M. GIBB  
R. GIBB**

Heel, I'm going back to Massachusetts  
Something's telling me I must go home  
And the lights all went out in Massachusetts  
The day I left her standing on her own.

Try to hitch a ride to San Francisco  
Gotta do the things I wanna do  
And the lights all went out in Massachusetts  
They brought me back to see my way  
with you.

Talk about the life in Massachusetts  
Speak about the people I have seen  
And the lights all went out in Massachusetts  
And Massachusetts is one place I have  
seen

I will remember Massachusetts  
I will remember Massachusetts  
I will remember Massachusetts.

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## •STAG-O-LEE

(As recorded by Wilson Pickett/Atlantic)

**HAROLD LOGAN  
LLOYD PRICE**

The night was clear and the moon was yellow  
And the leaves came tumblin' down  
I was standing on the corner  
When I heard my bulldog bark  
He was barking at two men who were gamblin' in the dark, oh yeah  
It was Stag-o-lee and Billy  
Two men who gambled late  
Stag-o-lee threw seven  
Billy swore that he threw eight, oh yeah.

Stag-o-lee, cried Billy oh you know I ain't  
going for that  
You've won all my money  
And my brand new Cadillac  
Stag-o-lee went home and he brought his long .44  
He said I got to pay Billy a little debt  
I owe.

Stag-o-lee went to the bar room  
And he stood on the bar room floor  
He said nobody move  
And he pulled his .44, yes he did  
Stag-o-lee, cried Billy oh please don't  
take my life  
I've got three little children and a very  
sickly wife, oh yeah.

Stag-o-lee shot Billy  
Oh he shot that poor boy so bad  
That the bullet went through Billy  
Broke the bartender's glass, yes it did  
Well Billy's gone on home now  
But one thing about him  
Gonna teach the rest of you gamblers  
a lesson  
Billy's gone on home  
Left three children to weep and moan  
Gone on home, oh yeah  
Gone on home.

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# PARADE OF SONG HITS

## ●WATCH THE FLOWERS GROW

(As recorded by The Four Seasons/Philips)

**L.R. BROWN**

**R. BLOODWORTH**

Watch the flowers grow  
Watch 'em grow, etc.  
Did you ever see a flower grow  
If you did then you would surely know  
Love is like the flowers  
Takes a lot of hours  
If you really want to know  
Watch the flowers grow.

Listen to my thoughts and take a ride  
I shall give you all you could desire  
First you gotta slow down  
Listen to my sweet sound  
If you really want to know  
Watch the flowers grow.

Over the mountain there's a sweet  
meadow where breezes blow  
Come take my hand  
And we can watch the flowers grow.

Let me take you where the flowers grow  
Let me be the one who told you so  
I'll love you forever  
I'll leave you never  
Baby let's go watch the flowers grow  
Watch the flowers grow  
Watch 'em grow, etc.

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## ●NEON RAINBOW

(As recorded by The Box Tops/Mala)

**WAYNE CARSON THOMPSON**

City lights, pretty lights  
They can warm the coldest nights  
All the people going places  
Laughing with electric faces  
What they've lost the glow replaces  
What they find the glow erases.

Blinking signs, flashing lines  
Moving faster than your mind  
Leading people with suggestions  
Leaving no unanswered questions  
And no one sees his reflection  
You can live without direction  
Life is love in a neon rainbow.

Neon rainbow but in the daytime  
Everything changes  
Nothing remains the same  
No one will smile anymore  
No one will open his door until the  
sun goes down.

City lights, pretty lights  
They can warm the coldest nights  
All the people going places  
Laughing with electric faces  
What they've lost the glow replaces  
What they find the glow erases  
Life is love in a neon rainbow.

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## ●WILD HONEY

(As recorded by The Beach Boys/Capitol)

**BRIAN WILSON**

**MIKE LOVE**

Momma I'm telling you as sure as I am  
standing here  
She's my girl and that's the way I'm  
keeping it now momma dear  
No good will it do you to stand there  
and frown at me  
The girl's got my heart and my love's  
comin' down on me  
My love's comin' down since I gotta  
taste of wild honey  
You know she's got the sweetness of a  
honeybee  
Wild honey, she got it on and stung me  
good, yes-sir-reee  
With all the other stud bees buzzin' all  
around her hive  
She singled me out, single-handed, took  
me alive  
Can you dig, I'm going to take my life  
sweet-in up wild honey  
Wild honey, let me tell you how she really  
got my soul  
It ain't funny the way she makes me  
wanna sing a little rock and roll  
There's nothing quite sweet as a kiss of  
wild honey  
I break my back working just to save  
me money  
So I can spend my life with her, sock it  
to me, wild honey.

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## ●I'M SO PROUD

(As recorded by Keith/Mercury)

**D. & D. LANDAN**

You start my mind movin'  
You make me feel like groovin'  
Every time you turn me on  
I feel better then I felt before  
Oh baby, I'm so proud when you walk  
with me girl  
Everybody's head turns to stare  
Can't believe that you've chosen me girl  
I just feel like walkin' on air.

One kiss and it hit me  
I know how great love can be  
Don't you stop your mine for life  
I ain't never gonna let you go  
Oh baby, I'm so proud when you walk  
with me girl  
Everybody's head turns to stare  
Can't believe that you've chosen me girl  
I just feel like walkin' on air.

Happy days are here for me now  
The sun's gonna shine all the time  
I will spend eternity telling everyone that  
you're mine, oh baby.

Baby I'm so proud when you walk with  
me girl  
Everybody's head turns to stare  
I can't believe that you've chosen me girl  
I just feel like walkin' on air.

Yeah I'm so proud when you walk with  
me girl  
Everybody's head turns to stare  
I can't believe that you've chosen me girl  
I just feel like walkin' on air.

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## ●THIS TOWN

(As recorded by Frank Sinatra/Reprise)

**LEE HAZELWOOD**

This town.  
It is a lonely town  
Not the only town  
Like this town.

This town is a make-you town  
Or a break-you town  
And bring-you-down town  
This town is a quiet town  
For a riot town  
Like this town.

This town is a love-you town  
And a shove-you town  
And push-you-round town  
This town is an all-right town  
For an uptight town  
Like this town.

This town is a use-you town  
An abuse-you town  
Until-you're found town.

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## ●TEN LITTLE INDIANS

(As recorded by The Yardbirds/Epic)

**HARRY NILSSON**

Ten little Indians standing in a line  
One stood lookin' at another man's wife  
then there were nine  
Nine little Indians, their hearts all full  
of hate  
One took his neighbor's goods then  
there were eight  
Eight little Indians, they just got down  
from heaven  
One told a lie about another's best  
friend  
Then there were seven  
Seven little Indians, all tryin' to get  
their kicks  
One thought he'd found another way to  
get to heaven then there were six  
Six little Indians, all tryin' to stay alive  
One took another's life then there were  
five.

Five little Indians, all tryin' to find the  
door  
One pulled his mother down then there  
were four  
Four little Indians, all thinkin' that they  
gotta be free  
One little Indian forgot to say his prayers  
then there were three  
Three little Indians, decidin' what they're  
gonna have to do  
One took the name of God in vain then  
there were two  
Two little Indians, thinkin' that they  
ought-a have some fun  
One took a likin' to a picture of himself  
then there was one,  
One little Indian out lookin' for the sun  
At six o'clock the moon came out then  
there were none.

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# WORDS TO YOUR FAVORITE HITS

## • I SECOND THAT EMOTION



(As recorded by Smokey Robinson & The Miracles/Tamla)  
**ROBINSON  
CLEVELAND**

Maybe you wanna give me kisses sweet  
But only for one night with no repeat  
And maybe you'll go away and never call  
And a taste of honey is worst than none  
at all

Oh little girl  
In that case, I don't want no part  
I do believe that that would only break  
my heart  
But if you feel like loving me  
When you got the notion  
I second that emotion.  
If you feel like giving me a life time of  
devotion  
I second that emotion.

Maybe you think that love would tie you  
down  
And you don't have the time to hang  
around  
Or maybe you think that love was made  
for fools  
And so it makes you wise to break the  
rules

Oh little girl  
In that case, I don't want no part  
I do believe that that would only break  
my heart  
But if you feel like loving me  
When you got the notion  
I second that emotion  
If you feel like giving me a lifetime of  
devotion  
I second that emotion.

Oh little girl  
In that case, I don't want no part  
I do believe that that would only break  
my heart  
But if you feel like loving me  
When you got the notion  
I second that emotion  
If you feel like giving me a lifetime of  
devotion  
I second that emotion.

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## • I CAN'T STOP LOVING YOU

(As recorded by Tom Jones/Parrot)  
**DON GIBSON**

Those happy hours that we once knew  
Though long ago, still make me blue  
They say that time heals a broken heart  
But time has stood still  
Since we've been apart.

I can't stop loving you  
So I've made up my mind  
To live in memory of old lonesome times  
I can't stop wanting you  
It's useless to say  
So I'll just live my life  
In dreams of yesterday.

I can't stop loving you  
There's no use to try  
Pretend there's someone new  
I can't live a lie  
I can't stop wanting you  
The way that I do  
There's only been one love for me  
That one love is you.

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## • HUSH

(As recorded by Billy Joe Royal/Columbia)

**J. SOUTH**

There's a certain little girl that's on  
my mind  
Great gosh almighty she looks so fine  
She's the best girl that I've ever had  
Sometimes she sure makes me feel so bad.

Hush hush, I thought I heard her calling  
my name  
Now hush hush, she broke my heart  
But I love her just the same now  
Hush hush, I thought I heard her calling  
my name  
Now hush hush, I need her loving and  
I'm not ashamed now.

Early in the morning  
Late in the midnight  
I want it and I need it now  
Got to have it.

She's got love that's like quicksand  
And all it took was the touch of her hand  
It blew my mind and I'm in so deep  
That I can't eat and I can't sleep.

Hush hush, I thought I heard her calling  
my name  
Now hush hush, she broke my heart  
But I love her just the same now  
Hush hush, I thought I heard her calling  
my name  
Now hush hush, I need her loving and  
I'm not ashamed now.

Early in the morning  
Late in the midnight  
I want it and I need it now  
Got to have it.

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## • YOU BETTER SIT DOWN, KIDS



(As recorded by Cher/Imperial)  
**SONNY BONO**

Better sit down, kids  
I'll tell you why, kids  
You might not understand, kids  
But give it a try, kids  
Now how should I put this  
I've got something to say  
Your mother is staying  
But I'm going away  
No, we're not mad, kids  
It's hard to say why  
Your mother and I  
Don't see eye to eye.

Say your prayers before you go to bed  
Make sure you get yourself to school  
on time  
I know you'll do the things your mother  
asks  
She's gonna need you most to stay in line  
Keep in mind your mother's gonna need  
your help a whole lot more than she  
ever did before  
No more fights over little things because  
I won't be here to stop them anymore.

I know you don't want this neither do we  
But sometimes things happen that we  
can't foresee  
Now try to be calm, kids  
And don't look so sad  
Just cause I am leaving  
I'll still be your dad  
Just remember I love you  
And though I'm not here  
Just call if you need me  
And I'll always be near.  
(Repeat chorus).

Well, I have to go now  
So kiss me goodbye  
My eyes are just red, kids  
I'm too big to cry.

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# PARADE OF SONG HITS

## •GOIN' DOWN

(As recorded by The Monkees/  
Colgems)

D. HILDERBRAND  
P. TORK  
M. NESMITH  
M. DOLENZ  
D. JONES

Floating in the river with a saturated liver  
And I wish I could forgive her but I do  
believe she meant it  
When she told me to forget it  
But I bet she will regret it  
When they find me in the morning wet  
and drowned and word gets around  
Going down, going down.

Coming up for air it's pretty stuffy under  
there  
I'd like to say I didn't care  
But I forgot to leave a note and it's so  
hard to stay afloat  
All soakin' wet without a boat and I  
knew I should have taken off my shoes  
It's front page news  
Going down, going down.

I wish I had another drink  
It wouldn't be so hard to sink  
I should have taken time to think  
Besides I got the picture straight  
She must have had another date  
I didn't need this extra weight  
I wish that I could see the way to shore  
Don't want no more  
Going down, going down.

Now I see the life I led  
I slept it all away in bed  
I should have learned to swim instead  
And now it's really got me stumped

I can't remember why I jumped  
I'd like to get my tummy pumped  
And I can't believe they drink this stuff  
in town this dirty brown  
Going down, going down.

I wish I'd looked before I leaped  
I didn't know it was so deep  
Been down so far I'm soakin' wet  
And haven't touched the bottom yet.

This river scene is getting old  
I'm hungry, sleepy, wet and cold  
She told me to forget it nice  
I should have take her advice  
I only want to go on home  
I'll gladly leave that girl alone  
What a way to spend the night  
If I don't drown I'll die of fright  
My pappy taught me how to float  
But I can't swim a single note  
He threw me in to teach me how  
I stayed there floating till the drought  
If I could find my way to shore  
I'd never do this anymore  
They give you three I been down nine  
and going down just one more time.

Now the sky is getting light  
And everything will be alright  
I think I've finally got the knack  
Just floating lazy on my back  
I never really liked that town  
I think I'll ride the river down  
Just moving slow and floating free  
This river swinging under me  
Waving to the folks on shore  
I should have thought of this before  
I'll float on down to New Orleans  
And pick up on some swinging scenes  
I'm gonna know a better day  
I'll go down groovin' all the way.

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## •WHAT AM I DOIN' HANGIN' 'ROUND?

(From the Monkees' "Pisces" Album/  
Colgems)

BOOMER CLARKE  
TRAVIS LEWIS

Just a loud mouth Yankee  
I went down to Mexico  
I didn't have much time to spend about  
a week or so  
I lightly took advantage there of a girl  
who loved me so

But I found myself a-thinkin' when my  
time had come to go  
What am I doin' hangin' 'round  
I should be on that train and gone  
I should be ridin' on that train to San  
Anton'  
What am I doin' hangin' 'round.

She took me to the garden and we took  
a little walk  
I didn't know much Spanish and there  
was no time for talk  
Then she told me that she loved me not  
with words but with a kiss  
Like a fool I kept on thinking of some  
train I could not miss  
(Repeat chorus).

Now it's been a year or so I wanna go  
back again  
And if I get the money I will ride the  
same old train  
But I guess your chances come but once  
and I sure have missed mine  
But still get to thinkin' when I hear some  
whistle cryin'  
(Repeat chorus).

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## •DAILY NIGHTLY

(From the Monkees' "Pisces" Album/  
Colgems)

MIKE NESMITH

Darkened rolling figures move through  
prisms of no color  
And hand in hand they walk the night  
But never know each other  
Fashioned pastel neon lights, light up  
the jeweled traveler  
Who lost in scenes of smoke filled dreams  
find questions but no answers.  
Startled eyes that sometime see  
fantasmigoric splendor  
Pirouette down palsied paths with  
pennies for the vendor  
Salvation's yours for just the time it  
takes to pay the dancer  
So once again such anxious men find  
questions but no answers.

Night has gone and taken its infractions  
While saddened eyes hope there will be  
a next one  
Sahara signs look down upon a world  
that glitters glibly  
And mountain sides put arms around an  
unsuspecting city  
Second hands that minds have slowed are  
moving even faster  
Bringing down someone who's found a  
question but no answer.

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## •STAR COLLECTOR

(From the Monkees' "Pisces" album/  
Colgems)

GERRY GOFFIN  
CAROL KING

Looks like it's time to make some changes  
Think I'll let her keep on goin'  
Wherever it is she's goin' to  
Give her my autograph and tell her it's  
been nice knowin' you  
'Cause she's a star collector  
She only aims to please  
Your celebrities  
Yes she's a star collector.

How can I love her  
When I just don't respect her  
When everything is goin' your way  
She wants to be close at hand  
She moves to some other door way  
When things don't go the way she  
planned  
Yes she's a star collector  
It won't take me much time  
Before I get her off my mind.

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## •DON'T CALL ON ME

(From the Monkees' "Pisces" Album/  
Colgems)

MIKE NESMITH  
JOHN LONDON

Don't call on me  
When you're feelin' footloose and fancy  
free  
You've done that before  
And like a fool I came back for more  
It's all over now  
I've finally seen my way  
I need you no more  
Not now or any other day  
Okay, little girl, live for yourself  
In your own little world  
I know that you'll find someone who'll  
play at love  
He'll be just your kind.

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# WORDS TO YOUR FAVORITE HITS

## •DAYDREAM BELIEVER

(As recorded by The Monkees/  
Colgems)

JOHN STEWART

Oh I could hide 'neath the wings of the  
bluebird  
As she sings the six o'clock alarm would  
never ring  
But it rings and I rise wipe the sleep out  
of my eyes  
My shaving razor's cold and it stings.

Cheer up sleepy Jean  
Oh what can it mean to a daydream  
believer and a home coming queen  
You once thought of me as a white knight  
on a steed  
Now you know how happy I can be  
And our good times start and end without  
dollar one to spend  
But how much baby do we really need.

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## •FOOL ME

(As recorded by The Youngbloods/

RCA Victor)  
LEVINGER

Well I'm telling you  
Don't do the things you do  
You've got to stop going down  
Oh to that shack out on the edge of town  
You know, you don't have to fool me or  
yourself anymore.

Don't put me on  
And don't tell me no  
Yeah so don't put me on  
Oh like you did before  
You know you don't have to fool me or  
yourself anymore.

Well don't play games if you don't know  
the rules  
Try to be honest don't try to be cruel  
You may think you know just what  
you're doing  
But I've got news for you  
Let me straighten your head  
Oh without each other we're dead  
So face up to the fact  
I said we are not so easy to crack  
You know you don't have to fool me  
or yourself anymore  
You don't have to fool me or yourself  
anymore.

Don't play games if you don't know the  
rules  
Try to be honest don't try to be cruel  
You may think you know just what you're  
doing  
But I've got news for you  
Let me straighten your head  
Oh without each other we're dead  
So face up to the fact  
I said we are not so easy to crack  
You know you don't have to fool me or  
yourself anymore  
You know you don't have to fool me or  
yourself anymore  
You don't have to fool me or yourself  
anymore.

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## •KENTUCKY WOMAN

(As recorded by Neil Diamond/Bang)

NEIL DIAMOND

Kentucky woman  
She shines with her own kind of light  
She'll look at you once in a day that's  
all wrong, looks all right  
And I love her, God knows I love her  
Kentucky woman  
She gets to know you  
She got to own you  
Kentucky woman.

Well she ain't the kind that gets turned  
at the drop of her name  
Something inside that she's got turns you  
on just the same  
And she loves me, God knows she loves  
me  
Kentucky woman  
She gets to know you  
She got to own you  
Kentucky woman.

I don't want much  
The good Lord's earth beneath my feet  
Gentle touch from that one girl is sweet  
and good  
Ain't no doubt I'm talkin' about  
Kentucky woman  
She gets to know you  
She got to own you  
Kentucky woman.

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## •LIKE AN OLD TIME MOVIE

(As recorded by Scott McKenzie/Ode)  
JOHN PHILLIPS

Every time I see you  
It's just because you're blue  
You don't really need me  
The way that I need you  
Don't come on so groovy  
You do better mean  
You're like an old time movie  
One that I already seen.

Baby, yes I need your love  
But I'm not gonna get this low  
Don't you think that I can tell  
When you've got no place else to go  
Could it be you misunderstood  
When you tried to read my mind  
'Cause this time you will find  
I'm gonna let you go  
Every time I see you.

You're like an old time movie  
Baby, yes I need your love  
But I'm not gonna get this low  
Don't you think that I can tell  
When you've got no place else to go  
Could it be you misunderstood  
When you tried to read my mind  
'Cause this time you will find  
I'm gonna let you go  
Every time I see you.

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## •MR. BUS DRIVER

(As recorded by Bruce Channel/Mala)

WAYNE CARSON THOMPSON  
Quarter to five in the morning  
And the sun's just starting to rise  
I've been riding two days on this  
greyhound cruiser and I ain't  
once shut my eyes  
I've been looking for something  
familiar to show me  
That I'm close to home  
If I'd a-had me a little more money  
Could of bought a ticket and flown.

It's been way, way too long  
Since I held her in my arms  
I keep thinking about her  
And her touch so soft and warm  
I wish this bus was moving as fast as  
the beat inside my heart  
I say a prayer  
That she'll be there when me and this  
bus do part.

How much farther Mr. Bus Driver  
How much more time have I got to spend  
How much farther Mr. Bus Driver  
Got to get back to my baby again.

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Music, Inc.

## •RED & BLUE

(As recorded by Dave Clark Five/Epic)

D. CLARK  
L. DAVIDSON

Red and blue and shades of gray  
That's the dress you wore today  
As you passed me by  
Red and blue makes gray.

Maybe a diamond ring and everything  
That we had always planned  
Now he takes your hand  
Red and blue makes gray.

Red and blue means me and you must  
have to say goodbye  
But givin' time I think you'll find that  
red and blue means loneliness for you.

A diamond ring and everything  
Oh that we had always planned  
But now he takes your hand  
Red and blue makes gray.

Red and blue means me and you must  
have to say goodbye  
But givin' time I think you'll find that  
red and blue means loveliness for you.

Red and blue and shades of gray  
I remember that's the dress you wore  
today  
As you passed me by  
Oh red and blue makes gray  
Red and blue makes gray  
Red and blue makes gray.

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# MUSIC SPOTLIGHT

THE CHAMPS



CANNIBAL OF HEADHUNTERS



**W**ow! How many times are they going to cram this stuff down our ears: stuff like "Expressway To Your Heart" and "Beg, Borrow And Steal," both holders of the Yech Award this month. If you take major hit recordings in chronological order, it would seem that the history of rock and roll consists of one song copying a song that came before. A copy of a copy of a copy. One trend that has been a major influence on rock since the very beginning (although it isn't recognized as a trend because the songs are irregular, yet appear with brazen regularity) is called the "tex-mex" sound, characterized mainly by popular Mexican melodies, two or three guitar chords and a doo doo-bop, doo doo-bop drum beat. Its various elements have fed so much of rock and roll that it can't be overlooked. Both the cha-cha and twist crazes even hang heavily on this "tex-mex" thing. A classic example of tex-mex is the song "La Bamba" by Ritchie Valens. Almost every song that has tex-mex characteristics is a smash hit. To back this statement up, we'll list the songs we can remember. "Louie, Louie," "Land Of A Thousand Dances," "Let's Dance," "I Want Candy," "Hand On Sloop," "Double Shot Of My Baby's Love," "96 Tears," "Woolly Bully," "Come A little Bit Closer," "Let's Lock The Door." (The list could go on and on.) In the instrumental department we have: "Tequila," "Wipe Out," "Pipe Line," "Apache," "Telstar," "Walk, Don't Run," "Hot Pastrami," "Surfin' Bird," ad-nauseum (ad-nauseum is not a song title). People like Roy Orbison and Buddy Holly managed to do it with a little style. (We almost forgot to add that "Expressway To Your Heart" and "Beg, Borrow and Steal" are the latest to add to the list.) We'd like to hear from readers who can add more song titles to this list and tell why they are good or why they are bad. It could prove quite interesting. We'll print the best letters. Best Records this month are "I Heard It Through The Grapevine," "I'm Wondering," "It's You That I Need," "I Say A Little Prayer," and "Soul Man." Almost making it are "Holiday" and "A Natural Woman." □

? & MYSTERIANS



SAM THE SHAM & THE PHARAOHS



KINGSMEN





# the association

(continued from page 15)

it would seem that the only competition it has of becoming a classic for all future time is the Beatles' "Yesterday."

If, indeed, Jim is a leader in one way, Terry certainly is when it comes to people. An intelligent man with a golden personality, he is often found holding symposiums wherever he goes. Another Sagittarian (December 12), he fits the personality trait of being magnetic to a "T." He very rarely puts up with idle chatter, but would rather delve deeply into what makes the world of today go round and why. Terry's thirst for knowledge and love of wisdom and the wise, and being able to distinguish between, plus knowing whether you can or are, would have to be put down on the credit side of Terry's ledger. You might say that Terry is a very wealthy man, perhaps not in cents, but most certainly in sense.

We had better interrupt here and tell you that in no way could one consider Terry square (intelligent people are supposed to be, you know). As a matter of fact, the Association dearly loves to get Terry going on that very subject, and most times can accomplish it, with an end result of back slapping and laughter.

Another little item we've noticed of late is the fact that Terry seems to be a bit accident prone. In the past period of four months, he has acquired a very painful black eye and one twisted ankle (at separate intervals). Did we say seems?

In the last analysis, the only quirk that Terry seems to possess is the feeling of not being handsome (as a matter of fact, his facial features have been compared time and time again to Ringo Starr's, although?). However, if the cliché of "beauty is in the eyes of the beholder" rings true, then we would have to doubt Terry's thoughts on this subject. If a fellow is constantly being surrounded by females who stay long after an acquired autograph, we tend to believe it's more than just his masculine mannerisms. Don't you agree??



Larry Ramos

Larry Ramos, newest member of the Association, plays lead guitar and grins from ear to ear. Well, actually, he sings, too, (tenor), but the grin is more noticeable.

The new spark to the six-cylinder musical machine is certainly not a newcomer to the popular music field. Larry was with the New Christy Minstrels for a little under four years, but related that they almost turned down his audition. No, it wasn't his musical ability. You see, Larry hails from Hawaii and lists as his ancestry - Filipino, Chinese

and Spanish. The New Christy Minstrels, at first dubious as to whether Larry would fit their American image, decided, however, that since Hawaii was now a part of it all, it wouldn't be a bad idea to make Larry an intergral part therein. And, so he became.

The Association picks up where the Christies left off and tags Larry "Made in Japan." It would seem that Larry has stepped into the shoes of "straight man" for the group, as Gary (whom Larry replaced) had won the title of "Dr. Zorba" before him. It wasn't long before Larry found a way to throw the ball back. One performance, not too long ago, he stepped up to announce the next number and deliberately gave the wrong names for composer and soloist. His explanation - "Ah, well, you guys all look alike to me."

If this denotes a sense of humor, it also denotes that Larry is the shoe that fits. The Association works diligently at bringing to their audiences an enjoyable and entertaining act. With this, of course, comes the old adage of working one's fingers to the bone in a tangible form of rehearsal. They are constantly rearranging their act, making it fit the performance at hand. Larry is, obviously, able to add fuel to the fire and thus becomes just the right balance needed to attain a near-flawless rhythmical, musical, satirical pattern.

Physically, Larry is a pulled-together young man. He is neat, tidy, deft, and dresses with the same mannerisms. Coupled with the flashing black eyes given and appreciated at birth, he has little or no trouble with the gals.....who find him "cuddly." (Larry would mind?)

Through his stomach might be a way to his heart, taking in consideration that Japanese, Italian and Mexican food (in that order) must have just the right spice. One might almost imagine Larry "chefing" his way through life by becoming the main taster at some magnificent restaurant.

He is proud of his Apollo 5000 G.T. (one of fifty in the world) and hopes to reside in the country some day and own a buffalo ranch. And while we are on the subject, we might mention that Larry is an Aries (April 19).

Larry mentioned that the quality he most enjoyed about the Association is that they are creative thinkers in their everyday life as well as music. And Larry is so a part of it all.



Jim Yester

Jim Yester is the Association's rhythm guitarist whose soaring tenor voice tenderly throws kisses to the gods on high. One would think that Jim's natural adventures into tenor land just might make Frankie Valli a bit pale, but one can't help that, you know.



Vocalist, arranger, songwriter, musician and student are just a part of Jim's assets and contributions to the Association. One would almost have to add "efficiency expert," because, without Jim, it is rather doubtful that the Association would move about so correctly.

Jim-watching is such a fun sport, anyhow, especially if you happen to be a she-type person, but more about that later. During a day of Jim-watching, you might find him packing cars and alerting the troops that it is time to depart (if he misses breakfast during all this, contribute it to the fact that Jim is slim and now you know why). "Forward, drive" and Jim becomes the leader of the pack. Rightfully so, too, because his map-reading ability and quiet quickness make him the perfect front road runner.

If the other cars become tangled in traffic or held behind by a stop light, it isn't unusual to find Jim stopped at the side of the road watching for his fellow Associates by climbing to the top of the car and/or wagon and striking a pose similar to a young Daniel Boone. Destination reached, and Jim can be found unloading cars or helping the band boys set up or tear down, of course, between performing and signing autographs. His reaction to what could be termed as a "hectic day" would probably be a quick sigh

and a happy smile with the knowledge that all went well.

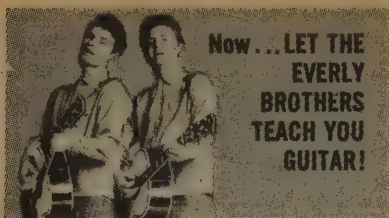
The coolness of Jim is one side of the coin. The most noticeable side and the most desirable, especially to the gals who cross his path, is his natural magnetism and charm. His entire aura, very frankly, is sensuous and it dearly defies you to "turn him off." As J.L. puts it (with a twist of words, in case of), no one can elude the guy with the kaleidoscope eyes. You can almost hear a large number of America's female populace praying for a "Jim" in their future, and who can blame them?

Worthy of mention is an idiom of Jim's in that he honks at people instead of saying hello, which sets him apart a bit. He is a bird lover and raised falcons for a time...you could consider this a hobby of now and again, some time. He shares the same zodiac sign as Ted and Terry (Sagittarius), being born on November 24 in Birmingham, Alabama.

If Jim wants anything out of life, it is to become a total human being with all the implications such as spiritual, mental, etc. With all he has working for him, it shouldn't be long before he reaches that goal. At least, we certainly hope so. □







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# MOBY GRAPE

Skip Spence

I'm Skip Spence, lead freak. I just play ordinary ol' guitar.

I liked the "Tennessee Waltz" when I was young. I listened to anything that was on the radio. I was open to everything. Jerry Lee Lewis. Little Richard.

I really dug Little Richard. I called him up when I was ten or eleven. I finally got him after about twenty consecutive tries. He was going to become a preacher and I couldn't figure out why. I thought he was doing a pretty good job as a singer. Later, he split and came back to music. I met him again and I told him, "You'd better listen next time."

I always dug playing music. It was just something to do and I didn't have to work hard at it. It was easy.

When I was ten or eleven, I was playing like I was playing. You know: pretending. I learned mostly from records. I couldn't afford lessons and stuff like that. We were poor folks, you know—in

the slums.

I learned from Gene Vincent's "Be Bop A Lula." We pantomimed that once in seventh grade. Smash.

The guitar on Link Ray's "Rumble" really got me. A long time ago I wrote a song that was pretty close to it. "Walk, Don't Run" was kind of cool but that was when it ended for the Ventures. I dug some of Duane Eddy's things.

The first group I remember playing in was the Rocketeers in San Jose, California. We played the freshman high school thing and we went to Eureka and played the Grange Hall. Ha, ha. You know. That kind of thing.

I got along in life and found that I wasn't cut out to be a gas station attendant. I decided I couldn't hack it, so I split and went to Lake Tahoe and did a thing with a friend of mine. We formed a small rock and roll group the same time the Byrds came out. We did folk rock, knowing that that had it at the time. People kept telling us we were better than the Byrds. Naturally, that







sounded good, so we kept on playing. Nothing happened.

When we first went up there, we were just teaching guitar and grooving, just doing absolutely nothing at all. After that we had a group in Tahoe called the Manes. We only played for a couple of weeks but we got a very good following. It was really fun.

I used to play at a folk place called the Offstage once in a while and the Shelter, both in San Jose. But it was really small stuff. It was fun. I met Jorma Kaukonen and those people from the Airplane at the Offstage. A lot of people have erupted from there.

I played electric guitar before I played folk guitar. Then I went to folk guitar, then to drums with the Airplane, then back to electric guitar.

When I was a drummer, I dug Ringo. The Beatles seemed to be the thing happening most at the time and I wanted to be the thing happening most drum-wise myself. It was easy.

It's helped me marvelously. I find that I'm interchanging the two. Like, I'll play drum riffs on guitar and guitar riffs on drums. It isn't strings and sticks any more. It's a feeling. It's very white and clean and fine, and I love it.

I played guitar on "My Best Friend" on the Airplane's second album. I really wanted to be with them for the whole album but I couldn't. I've always felt a real fondness for them as people. I really groove on being around them.

I don't make any effort to write songs. If it's a real song, it comes out at once. I have melody, music, parts, horns, drums—I have everything at once. I hear the whole thing finished when I put it down.

I don't think I have any personal ambition. I would just really like to perform at my ultimate ultimate optimum, at my highest point.

(Next month we conclude our Moby Grape series with lead guitarist, Jerry Miller).□



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# THE STAX STORY

## Part 6

### Porter & Hayes Producers

Isaac Hayes and Dave Porter have written about one hundred and fifty songs together for Stax artists and also produced most of them. So far their most successful collaboration has been with Sam and Dave on songs like "Hold On I'm Coming" and "Soul Man." In addition, Isaac plays piano on his own sessions and many of the other Stax sessions.

Isaac was born in 1942 on a farm in Covington, Tennessee, and raised by his grandparents who worked as sharecroppers. His mother died when he was an infant and he never saw his father. When Isaac was seven, the family moved to Memphis. He won several music scholarships, but he couldn't afford to buy an instrument, so he took vocal training. He had to drop out of school to help support the family and in between got singing jobs in local night clubs where he also taught himself to play piano. Gradually he worked into full-time gigs and met Dave.

Dave was born in Memphis in 1942, one of nine children. He grew up never knowing what his father looked like. "It was just my mother and a bunch of kids. I ran around bare foot and we were so poor it hurt." He sang in church regularly and wrote a class poem for the sixth grade. He formed a singing group in high school and wrote original songs -- "which were really horrible." Then he got a job in a grocery store across from Stax and watched the musicians coming and going. In his spare time, he sang in night clubs and hung around the Stax studio. "Then I met Isaac. We worked as a duet and wrote thirty straight flops, but we learned a lot."

**HP: Who writes the lyrics and who writes the melody?**

Dave: Normally I write lyrics and Hayes comes up with the melodies.

**HP: Do you ever work with Steve Cropper?**

Dave: Yes, we do. Steve's a tremendous writer himself. We get together with Steve on arrangements.

Isaac: Sometimes the three of us work together or we work with Steve individually.

**HP: Who are the main singers you produce?**

Dave: Sam & Dave, Carla Thomas, Johnny Taylor, some of Otis Red-

ding, Mabel John, Rufus Thomas, Jean and the Darlings, a new group we have. We've also been working with some new songwriters, Homer Banks and Alan Jones, and a girl named Betty Crutcher. They're very good.

**HP: Do you write songs with particular artists in mind?**

Dave: Normally we tailor-make songs for a particular person. We block out all other things, so that we can find a trait that the artist can project the best.

Isaac: If we write something for another Stax artist, we present it to

the producer in charge. Maybe we'll give something to Booker T., who produces William Bell.

**HP: What's the difference in writing material for Johnny Taylor and Sam & Dave?**

Isaac: With Sam & Dave we have to create excitement in the material. With Johnny the material has to be more subtle.

Dave: Johnny is selling 100% message. He's capable of getting any message over. So we concentrate on that. With Sam & Dave we concentrate on sound, gimmicks as well as message.

**HP: Sam & Dave must do a lot of improvising on your material.**

Dave: Not necessarily. When we write a song, we include ad-libs. This keeps the message together. This gives the audience a chance to grasp everything.

Isaac: We'll throw in little phrases they can use on the side. Once they get the song down, they naturally use their own interpretation when they're delivering the tune.

**HP: Isaac, you play piano on a lot of things, don't you?**

Isaac: Yes. I play piano on all the records Dave and I produce. I'm on quite a few others, too. Wilson Pickett cut "99 1/2" and "634-5789" down here and I played on those. I'm on Albert King's records. I also play piano and organ with the Markeys. Booker T. usually plays organ on all the records but sometimes we switch. Booker's playing is slower and smoother than mine.

**HP: Were both of you born in Memphis?**

Isaac: I've been in Memphis since I was seven but I was born a few counties away. I came to Stax three or four times with bands and vocal groups trying to sell records. I played saxophone at the time. I finally got in as a session man. Porter came to me and we worked together in nightclubs as a team. I used to work in a meat packing plant but I got laid off. I joined a band and decided to stick with it until I made it.

Dave: I was born in Memphis and I've been here all twenty-five years. I lived in the neighborhood of Stax since its inception. Stax started about five years ago, and I was one of the first artists on the label, with a record that didn't do anything. I sang on a corny R&B thing called "Old Gray Mare." It was one of the first records cut here. Hayes came in on a few sessions, and when we talked, we found many similarities in our thoughts. We decided to try it as a team. Before I came to Stax, I was working across the street in a grocery store pushing carts, and at night I sang in nightclubs.

**HP: Describe how your work is different from Holland and Dozier at Motown?**

Isaac: I really don't know how they work or what their formula is but it seems to me they do have a formula. We try to make our tunes more natural.

Dave: The truth is we work with a





formula, too. We have a plan. We know what to look for on any tune we write. Before we ok an idea, it must possess the things we're looking for. We count on the rhythm and the naturalness of it, whereas Holland and Dozier, which we admire to the fullest, seem to go more for sound. They have strong lyrics, but they're going for a specific sound. We hope our things will sound good too, but we concentrate on natural feelings. There might be a mistake here and there, but if it feels good we leave it in. Isaac: We regard a mistake as being natural. We put ourselves into the stories we're writing. I also make my music complement the words.

**HP: What's your favorite song that you've produced as a team?**

Dave: "Hold On, I'm Coming" by Sam & Dave.

Isaac: That's my favorite, too.

**HP: How did you write that song?**

Isaac: I came up with the introduction from another instrumental which I had been working on. I took the horn line. We started to get into the melody and we hit a block. We decided to hold it till a later date. One night we started to work on it again.

Dave: We were fanatical with the idea of getting a good Sam & Dave follow-up. We weren't working on this horn line or anything. We were just racking our brains. I went into the rest room and I was gone a few minutes. Hayes called me and said, "Come on, man, we got to write." So I yelled, "Hold on man, I'm coming." I swear, right then I

broke out of the rest room and yelled, "I got it." I told Hayes the title and he said, "Yeah, that's it." And he had the perfect thing for it. He played it on the piano and we had the whole song in five minutes.

**HP: Do you play anything, Dave?**

Dave: No, I run from that. With a partner like Hayes I don't have to.

**HP: Once you had the finished song in your minds, what was the next step?**

Dave: See if it fit the formula we mentioned earlier. First we saw if the melody line fitted Sam & Dave. We worked on other tapes we did with them to see if the change was good enough. Then we added little gimmicks we knew Sam & Dave did. Isaac: Also we kept a message in mind. If the words started to throw us off, we just looked at the title, "Hold On, I'm Coming." It was a rescue song. We followed that all the way through.

**HP: How did you work the instruments into the song?**

Isaac: We do that the day before the recording session. First we get the rhythm together, and on the day of the session, I give the horns their lines. That's how most of our tunes work. We have a few run-downs to see if all the instrumental lines stand up and if we want certain phrases accented. We make alterations then.

**HP: Why is the best R&B in the world coming out of your company?**

Dave: Because people are searching for truth. We aren't telling anything but truth. Truth with good

sound. I have to pat Hayes on the back. He was going for a new sound with chord structures and horns. He started it on "You Don't Know Like I Know." He puts different flavors in songs. That's it. Truth in sound. I came up with a horn line once that flopped. Being with Hayes, I've improved. I did some of the horn lines on Johnny Taylor's "Bluebird." Isaac has a tremendous ear for these lines. This is one of the big reasons we have been so successful as a team.

Isaac: Well now, Porter pat me on the back - I'll pat you some - I owe you - OK? Porter's lyrics bring it right down home. He sees things someone else would overlook - poetic things that sell the song. His words are like an ordinary conversation. He never uses flowery words. He gets the real thing. That's what I dig about him.

**HP: On "You Don't Know," why did you write, "she's my cup of water and cup of tea" instead of something else?**

Dave: When you wake up in the morning, your throat is dry, so you want a drink of water. A woman is a refreshing thing to wake up to. In the evening he's tired and he needs something to drink to soothe him, like ice tea. Down South tea is more popular than coffee. I could have said coffee but the line wouldn't rhyme (no, that's not why). I guess they got it up North even though the line might have been too heavy.

**HP: Do you write for southerners or with a bigger group in mind?**

Dave: Hayes writes some of the ly-

rics. There's some bad lines once in awhile. (Laughter.) We try to be unique in our writing and the only way to do it is to use a southern way of talking.

Isaac: Environment has a lot to do with it also. We've grown up down here, so a lot of it comes out unconsciously.

Dave: I've been in places like Chicago and New York and I've sung a little with Booker T. and the M.G.'s. I find when I sing a line like "stronger than a tree root, sweet like candy soup" - now that has no meaning, there's no such thing as candy soup, but this makes a person grin. One of the best ways to get a song across is to sell the message with a smile. Happiness is the key to the world as far as music is concerned.

**HP: Does Memphis have something special that has made it a great musical center? A lot of great talent has been coming out of Memphis for years.**

Dave: For one thing, it's the way the people down here think. In Memphis, like at Stax, you'll find a fully integrated group. It's a mixture of people giving their ideas and molding them into one individuality. Hayes and I even study country and western tunes because we have discovered some of the greatest lyrics in the world come from there. This helps us. We might take a country line and put it in an R&B bag, but we get our definition out of the line and come up with something unique.

Isaac: There is no race problem in Memphis. Everyone here is so hos-

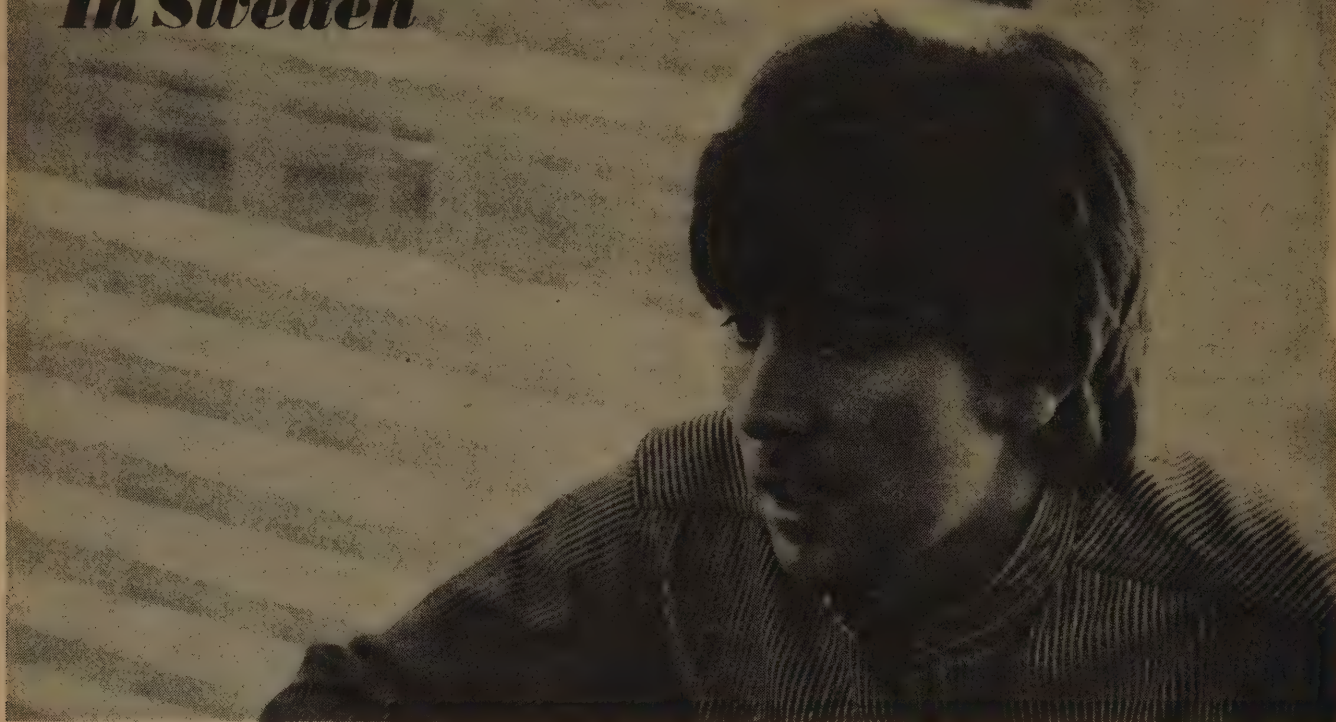
(continued on page 50)





# THE HOLLIES

## In Sweden



His face is craggy and lived-in - maybe a little too lived-in - and over the face there's an air of grumbling humor and a wild frizz of Hendrix hair. The name is Allan Clarke, the Hollie who until not so long ago tended to stand quietly in the shadow of Nash.

Now Allan is a character in his own right. He dreamed up the basic melody line for the Hollies' umpteenth hit, "Kind Midas In Reverse," and he's developing a robust public image alongside that of Graham. It can only be to the good of the group.

I've been writing about the Hollies since the days of "Just Like Me" (which must be all of five years) but it was on a visit to Sweden not long ago that I began to see just how rapidly all of them - particularly Allan - have become far more interesting and objective beings.

It was, firstly, an awe-inspiring experience watching 14,000 gentle Swedes packed as close together as sardines on a Smorgasbord, standing silently in Stockholm's Gronska Lund fairground and then - at the end of each Hollies' number - roaring and applauding so

much it seemed as if the sky would burst.

And it was a breath-taking sight watching the sea of open-air faces listening to every note of the group's clean, hard sound beneath the lights of the stilled Big Wheel.

The Hollies were delirious about the whole thing. They love Sweden (and so, incidentally, do most of the other groups who've toured Scandinavia). "Isn't it fantastic?" said Allan. "If only it was quiet like this in Britain. If only they'd listen....."

Before any fans take that as an implied insult, let me hasten to put the record straight.

The Hollies were unanimous, as they changed for the show, that whereas screaming is okay - silence is golden. "How can we get this over to people without hurting anyone?" was their mutual appeal.

"There was a time when we loved screaming," said Allan as the mighty crowd gathered outside. "Now we get a tremendous kick out of trying new sounds on stage, or achieving the depth we're trying for on our records.

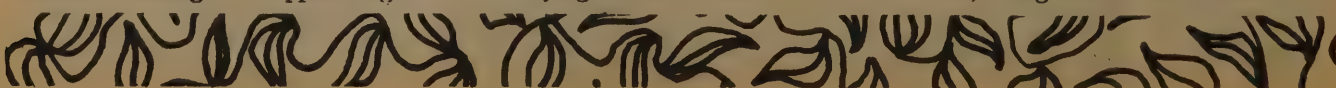
"We don't want to offend anyone. It's just that we feel there's no reason our act today shouldn't appeal to audiences of all ages and all kinds, and that if they saved their appreciation till the end of each number everybody would get twice the pleasure."

I saw what they meant at that Stockholm concert. When the group played and sang "Carrie Anne," they synchronized themselves with a tape supplying the steel band sound. For "Stop Right There" they sang with a pre-recorded violin.

On a package show anywhere else the care and ingenuity they were using would have been a complete waste of time. Musicians' Union regulations would have meant using extra musicians instead of a tape - but even so the Hollies say they'd be only too glad to meet the extra cost if it were worthwhile. But then again, what's the use if everybody's too busy screaming?

So much for the sermon. How about swinging Stockholm, and the scene in general?

The Hollies were staying at the Forresta, a magnificent hotel etched into a







hillside just outside the city. The view was tremendous - the hotel bar virtually overhangs the Baltic - and it was in these splendid surroundings that Messrs. Allan Clarke, Graham Nash, Tony Hicks, Bobby Elliot and Bern Calvert and I sat drinking and chatting the pre-concert hours away.

Graham told me how he now finds he's writing some of his best songs when he's feeling dejected. "The thing is, man," said Graham, "most of the stuff I write is autobiographical. It's me. I mirror my life in the words I write.

"'King Midas In Reverse' is all about a guy who touches everything and it turns to dust. That's me. That's the way I feel when I'm down."

Graham was in a lighter mood when we eventually set out for a there-is-no-tomorrow dash for the Grona Lund. He was toting an airline overnight bag and wearing a shawl that looked like my granny's best tablecloth, but he looked at perfect ease, and even the raised eyebrows of middle-aged Swedes failed to daunt his good cheer.

Allan has been sporting an Errol Flynn moustache, with flower power accessories and a light ale to match. He is a good lad, is Allan - or Harold, as the others call him, for no accountable reason.

Harold still loves his jug of ale, but I would, however, like to apologize for any impression I have given in the past that his whole life revolves around alcohol.

On deeper examination I find him one

of the most intriguing stars I've met in a long, long time.

After the concert, for instance, I got involved with him in a conversation that veered from astral flights to infinity, karate, magic and hypnotism.

Bobby and Hollies' road manager, Rod Shields, were telling me, incredulously, about the time Allan hypnotized a woman journalist and sent her back to the age of twelve. And Allan told me himself about someone else he hypnotized into feeling no pain - pin pricks didn't mean a thing - and something of the techniques he uses to make subjects drowsy.

This was the fourth time the Hollies had played Sweden. Graham was telling me that the first time, they only just managed to get a few gigs in between the snowdrifts.

This time the weather couldn't have been better - which was a blessing, considering the Grona Lund folk park show was an open event.

Allan had a problem just before the show began - he'd sent all his clothes to the cleaners and they hadn't come back - and for a long time he pondered on whether he should wear the full length kaftan belonging to Willie (which, just to confuse you, is the name the Hollies call Graham).

Allan came dangerously close to getting a pair of scissors and making the kaftan into a miniskirt or a shirt, but in the end convention prevailed, and he settled for the shirt and trousers he stood up in.

I was surprised to hear a little-known



number called "The Very Last Time" get such a big reception from the crowd. It was taken from an early EP and released as a single in Sweden, and was, in fact, the record that got them away there. "Stewball" was another big one with the crowd - and the Hollies haven't even released it in Sweden.

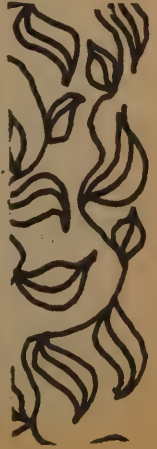
The next day most of the newspapers devoted a double-page spread to the concert, which gives some indication of the importance the group has attained.

I didn't spend much time in conversation with Tony, but then neither did anyone - he and his girlfriend, Jane Lumb, were too engrossed in each other's company.

Bern Calvert, who has been with the Hollies now for fourteen months, is a nice guy who sits quietly and innocently, and looking all alone and lost. The birds love it.

Being with them for these few hectic days made me realize just how different each member of the Hollies is. You never saw such a collection of people with different temperaments - and yet there's a magic link between them that seems to be producing more and more progressive music all the time.

If only fans would sit back and stop screaming when they next go to a Hollies' concert.....they might well hear something to their advantage. □alan smith





# PROBLEMS IN CANADA

Canada's pop music industry is still in the planning stages, in comparison with the U.S. recording market. It is small and disorganized. When "Shakin' All Over" by Winnipeg's Quess Who? became an international hit and "My Girl Sloop" by Little Caesar and the Consuls became known, Canadian music critics claimed that the industry had finally come into its own. These two overhyped events have often been referred to as the "birth" of Canada's music industry.

However, even today the Canadian disc is still unsuccessfully fighting to break across the American-Canadian record barrier. Canada's unimpressive market hasn't reached maturity yet.

Instead Canadian musicians have become disenchanted with their country.

"In Canada there is no music industry. It's like a bunch of people working for themselves. Of the thousands of groups in Canada only ten will make it. Canadians don't appreciate the talent this land has to offer. Canadians remain here as sub-stars unless accepted by the American public."

Perhaps one of the most important events in the past few years was the recent success of the Pauper's tour in the U.S. Albert Grossman, manager of Bob Dylan, Ian and Sylvia and Richie Ha-

vens, has taken over management of the four. Recently they returned to Toronto for a 3-day gig. Each night the Flick coffee house in Yorkville was packed to capacity to see Canada's latest export.

However, many bands have played New York in the past and haven't received the same enthusiastic response as the Paupers did while performing at the Electric Circus.

Last year I watched Toronto's Big-town boys perform at a typical New York Club, the Fifth Scene. Most of the patrons were more interested in liquor and dancing than the group.

Singer David Clayton Thomas commented on the American situation. "Canadians have this hereditary inferiority complex which, translated into musical group ambitions, means that they just want to be hometown heroes back from conquering the States. 'Conquest' in this context means a two-week gig at \$50 a week at some dive in Greenwich Village or Seattle."

The Jon-Lee Group, the Lords of London, the Soul Searchers, the Dickens, the Mandala, the 3 to 1 and the Big-town Boys are a few Canadian acts that have played New York. The Dickens, the Paupers and the Jon-Lee Group have been absorbed into the American

industry as have people like ex-Spoonful Zal and Dennis Doherty of the Mamas and Papas.

One apparent reason for these groups' leaving Canada is because of the disunity within the country. Vancouver sits untouched by the rest of Canada; on the Winnipeg and Edmonton scene they feel that their artists' records are being played, so why should they play other Canadian "hits;" Montreal regards the rest of Canada with suspicion; and almost everybody has something to say against Toronto.

The Gogue, R.P.M. (Records, Promotion and Music), and Canadian Teen are the three publications interested in promoting Canadian talent while television programs, It's Happening and Music Hop, help the pop musicians become known across Canada. Most others are only interested in things where they have their own money invested.

The lack of publicity here is discouraging. Few groups produce promotional kits like the Calgary's Stampeders or Toronto's Lords of London. Most publications are fortunate to receive glossy photographs while biographies are practically non-existent. Record companies complain about lack of group promotion while bands scream that record companies do nothing except sit back and collect. Both are usually at fault.







**M.G. & THE ESCORTS**

Vancouver's Nocturnals, Epics, Little Daddy and the Batchelors are popular in the British Columbia area but little is heard of them outside that province. A few groups like the Tom Northcott Trio and the Collectors have used promotional ideas to become known in the East.

Edmonton, Regina and Winnipeg dominate the musical scene of the Midwest. But disc jockeys "can't see past the city limits in the way of Canadian discs."

The Guess Who? are the most important group in the area. These international stars record for nine labels which are distributed in thirteen countries and have travelled throughout Canada, United States and Great Britain.

In Edmonton the Lords, the Nomads and King Beez are main groups.

Winnipeg's Jury and Quid and Regina's Checkerlads and White Nights are groups happening in the West but not in the East.

The Atlantic coast has remained quiet during the past few years. The Stitch and Tyme and the Spring Garden Rd. moved to Toronto. They've become absorbed into Toronto's unpromising

dance scene.

Quebec is fortunate to have two recording industries. French-speaking artists like the Baronets, Sinners and Les Classels make a great deal of money. Some, like female artist Jenny Rock, record in English but to date these records haven't been too well received outside the province.

English artists like the Inn-Crowd, M.C. and the Escorts, the Haunted, the Jaybees and the Rabble have their records played in Montreal, but there is little outside action.

Ontario is the most complex scene, with Toronto being the focal point for most of the confusion.

Ottawa, Canada's capital, has been trying to get some of its groups into Toronto for some time. There are few local promoters willing to invest \$700 in a top group like the Staccatos. There are some very good groups like the Beau Geste, the Townsman, and Unit Five playing in Ottawa that haven't received the national exposure they deserve.

But why do they want to go into Toronto? Last year Toronto's dance scene exploded. It seemed like everybody was making money.

Today the scene has changed. Groups that were big last year started breaking up. Roy Kenner and the Associates broke up; the Mandala changed key men, and Bobby Kris and the Imperials called it quits. New groups like Tom and Ian and the Soul Set, the Private Collection and the Kensington Market are taking their places.

Toronto teens had been oversold and overhyped. Headlines of a "Toronto Sound" were not realized. There are many talented groups in the area but there is a lack of originality—something that is necessary to become a success today.

For Canada to make it internationally, the East and the West are going to have to come to terms of agreement in promoting groups. Canadian groups should stop concentrating on their star image onstage and begin looking at things on a larger scale—like proper recording and writing original material.

In short, the people behind Canada's adolescent music business will have to stop acting like a family of spoiled self-seeking children. It's time for the business to grow up. □ Larry Leblanc

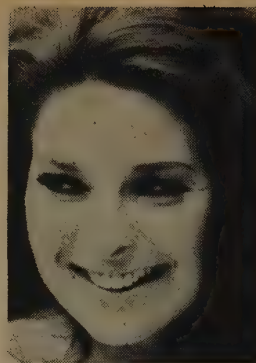
## THE STACCATOS







# GRANNY'S GOSSIP



BOBBIE



BRIAN

This is what's happening in the wonderful world of show business...*Florence Ballard*, the former Supreme, has signed a five-year recording contract as a solo singer with Motown Records. Will *Mary Wilson* be next?...*David Crosby* has left the *Byrds* and *Gene Clark* has rejoined the group. *Ringo Starr* makes his solo movie debut as a Mexican gardener in "Candy," based on the funny and ribald book by Terry Southern and Mason Hoffenberg. Ringo's co-stars will include *Richard Burton* and *Marlon Brando*...*The Beatles* are currently considering promoter Sid Bernstein's latest offer of a million dollars for two performances in New York. Sid was in London planning the *Rascals'* British tour which was rescheduled for November and December after *Eddie Brigati's* illness. *Felix Cavaliere* accompanied Sid to London. Sid is also working on a pop music festival in New York this summer, something like an East Coast Monterey...*Oz Bach* left *Spanky And Our Gang*...*Frank Zappa* and his lovely wife Gail named their new daughter Moon...When *Neil Young* left the *Buffalo Springfield* temporarily last summer, he worked with arranger Jack Nitzche. Jack had to arrange a *Gary Lewis* album in one day, so he gave half the job to Neil. One of the songs Neil arranged was "Jill" and it became a hit for Gary...After Hit Parade built up a nice collection of pictures of *Hollie Graham Nash* with his beard, he shaved it off! He has some nerve...*Davy Jones* is buying a farm in Malibu, near the Beach. He wants to build stables and keep horses...*Micky Dolenz* built a small helicopter inside his house, then he found it was too large to fit through the door...*Joe Wissert*, who produces the *Turtles*, is now in charge of *Lovin' Spoonful* recording sessions, replacing *Erik Jacobsen* who will concentrate on the *Sopwith Camel*, who just released a great album, and his music publishing company, *Faithful Virtue*...*The Bee Gees* star in "Cucumber Castle," a TV spectacular filmed in Britain. At a recent concert they were backed by a 30-piece orchestra and twenty-five actors...*Herman's Hermits* turned down an invitation from the Shah of Persia to perform at his coronation in October because it interfered with their much needed vacation. The boys toured Brazil and Mexico last month...*Lulu* flew into New York for just twenty-four hours to appear on the *Ed Sullivan* show, which usually requires artists to rehearse for four days. She's considering several attractive movie offers...Ex-Procol Harum members *Ray Royer* and *Bobby Harrison* have formed a new group, *Freedom*, which will appear in the movie "The Attraction"...*Nems Enterprises*, established by *Brian Epstein*, has signed the *Rokes*, Italy's top rock group. Nemperor, the company's American division, has signed folksinger *Eric Andersen*...*Procol Harum* declined an offer to appear in the movie "Seventeen Plus" because it interfered with their American tour. Instead, they plan to write

their own movie and film it next spring...*Petula Clark*, who's been doing commercials for Chrysler cars lately, will have her own special on NBC-TV on April 12 sponsored by - you guessed it - Chrysler. The show will be taped in February...*Stevie Wonder* toured England, France, Holland and Italy recently...*Ed Sullivan* has booked the *Cowsills* for ten exclusive appearances on his CBS-TV Sunday night show...*Animal* guitarist *Danny McCulloch* married *Carol Fielder*, former receptionist in the late *Brian Epstein's* office. The bride wore a Grecian-style mini-dress with gold sandals...In January *Frank Sinatra's* wife *Mia* and her 19-year-old sister *Prudence* will visit Indian mystic *Maharishi*, who has given spiritual aid to the *Beatles*, the *Rolling Stones* and other famous people. Personally, I find spiritual relaxation in knitting or playing the kazoo...

*Don Kirschner*, the man credited, or blamed, for manufacturing the *Monkees'* sound during their first year, and quit or was fired amidst lawsuits and counter-suits, has established his own record label, Calendar, to be distributed by RCA Victor, which also distributes the *Monkees'* Colgems label. Kirschner's first artists are the famous husband and wife team, *Steve Lawrence* and *Eydie Gorme*, both formerly on Columbia, whose first Calendar album will be the soundtrack of their new Broadway musical...*The Mothers* made a rare TV appearance on *Fred Weintraub's* new show, "From The Bitter End." The minute the camera focused on *Frank Zappa* the picture went off, a "Please Stand By" sign appeared and it occupied the screen during most of their first song, "Son Of Suzy Creamcheese." Later, the *Mothers* performed "In Memoriam, Hieronymus Bosch" from their new "We're Only In It For The Money" album...*Woody Guthrie*, the famous folksinger who was one of *Bob Dylan's* early idols, died recently. His son *Arlo* has been making quite a name for himself with his new "Alice's Restaurant" album...*Woody's* daughter *Nora* has just signed with Mercury Records. The family name lives on...Granny Goes To The Movies: If you like to laugh, you mustn't miss "The Further Adventures Of Laurel & Hardy." It includes their earliest film appearances, before they joined together as a comedy team, and highlights from their hilarious silent movie days, such as the Great Water Fight and the Great Mud Fight. It's a lot of fun. "Chapagua", on the other hand, is a chillingly realistic and brilliantly filmed account of a man's desperate attempts to cure himself of alcoholism and drug addiction. What makes the movie even more amazing is that the central character, *Conrad Rooks*, actually lived through all the nightmares himself. After he was cured he spent all of his large inheritance to film this semi-autobiographical masterpiece. *Robert Frank* directed the beautiful color photography and *Ravi Shankar* wrote the music. The supporting cast



includes Allen Ginsberg, William Burroughs, The Fugs, Moondog, Ornette Coleman and Swami Satchidananda. Conrad Rooks has created a truly incredible film... The Beatles received over forty big-money offers for their "Magical Mystery Tour" TV special even before they'd finished it. TV stations in Japan, Australia, South Africa, Mexico, Europe, Britain and the U.S. bid almost a million dollars for the show. Stevie Winwood's group, the Traffic, the Bonzo Dog Doo-Dah Band and Spencer Davis and his wife appear in the program. The Beatles have written seven new numbers, including one by George, by George... Elvis Presley, who's switching from cattle-breeding to raising horses, auctioned off some of the property on his Ranch near Horn Lake, Mississippi. He also got rid of five house trailers formerly used by his guests...

Al Kooper, former organist with the Blues Project, explains why the group broke up. "Everyone was flying off in different directions. There was no core, nothing to keep everything together. When we got together three years ago, we all had similar ideas. We followed those ideas together, then some of us got new ideas which differed from those of the others." Their parting was amicable. Steve Katz is with Al in Blood, Sweat & Tears, the 8-man group they organized. Roy and Andy went to San Francisco, to be joined by Danny when he gets out of the hospital... Dewey Martin, Buffalo Springfield drummer, used to be in the Candyman when they backed Roy Orbison... Some Advice To Musicians: Don't spend too much time trying to think of a clever name for your group. A nifty name won't help you get very far unless you have real talent. In one recent week, all these groups, with some really swell names, released new records: New Hudson Exit, Fun And Games Commission, Webster's New Word, Mortimer Frisby's Garage, Uncle Sam & The War Machine, Sunday Funnies, Onion Rings, Dream Machine, Trencations, Marmalade, Definitive Rock Chorale, Phaetons, First Edition, Wall Of Sound, New Testament, T.I.M. Love, Bhagavad-Gita, Lothar & The Hand People, Tombstone, Wreck-A-Mended, Light, Spirit, Yaphet Kotto, New Colony Six, Casualeers and the Pac-Keys. Their snazzy names didn't help them one bit. None of the records was a hit... In a recent publicity photo of the new Lovin' Spoonful, with both Joe and Jerry sporting mustaches and John wearing orange-tinted goggles, Zal Yanovsky can be seen in the background... Folk-blues singer Dave Van Ronk has organized a new blues rock group, the Hudson Dusters, named after a famous New York Street gang... It has been estimated that during the last five years the Beatles have grossed over seventy-five million dollars. That's not bad for four boys who began their career playing for just \$10 a night...

...Koppelman & Rubin, successful independent record producers, are now working on a musical variety show for NBC-TV to be hosted by young singer-songwriter Gary Bonner, of the famous Bonner & Gordon. Guests for the young adult-slanted show would be artists like Petula Clark, Jack Jones, and Nancy Wilson, rather than hard rockers... Time Marches On: Capitol Records has dropped Mrs. Miller... "Tennessee Waltz" recorded by Patti Page in 1950 just reached the six million mark, making it the biggest selling single recorded by a female artist. "Ode To Billy Joe" currently at two million, has a long way to go... Cass Elliott visited Jimi Hendrix backstage after his successful concert at the Saville Theatre in London... Davy Jones has opened a shop in New York called ZILCH which sells Indian clothes with individually designed beads and trimmings sewn on

while you wait... There's some lovely music on the movie soundtrack albums of "Divorce American Style" and "The Corrupt Ones," both on United Artists Records... Be a pop singer and see the world. The Hollies have TV and concert appearances in Japan, Hong Kong, Hawaii, the U.S., Germany and Britain during the next few months. Wilson Pickett does a 10-day tour of Europe in March... The Smothers Brothers have taken an interest in the First Edition, a new group which includes four former New Christy Minstrels. Both the Smothers and the Edition have the same managers, Ken Kragen and Ken Fritz... Jorma Kaukonen and Jack Casady of the Jefferson Airplane really like to jam. The night before their concert at Hunter College in New York, they sat in with a Canadian group, the Checkmates, at Steve Paul's Scene. After their concert, which was sensational, Jorma and Jack went down to the Cafe Au Go Go for an all-night jam session which included Butterfield Band guitarist Elvin Bishop, the Paupers drummer Skip Prokop and Al Kooper on organ. Everybody had a really swell time. Al told me his new group, Blood, Sweat & Tears, has signed with Columbia Records. Elvin recently played slide guitar behind Peter, Paul & Mary when they recorded a Bob Dylan song, "Too Much Nothing," for their next album... Brian Wilson wanted to produce a perfect album with the Beach Boys. Anyone who was fortunate enough to have heard "The Elements," "Surf's Up," "The Barnyard Suite," or any of the others, reported that "Smile" was going to be a monumental album. But Brian was so obsessed with perfection that he kept re-recording everything. When a building across the street from the studio where he recorded a piece titled "Fire" (with the musicians wearing red plastic fireman hats) burned down, he eliminated it from the album. Someone stole a tape Brian had recorded in a Hollywood recording studio, so he had a studio built in his home. With the exception of the hit singles, "Good Vibrations" and "Heroes And Villains," all of the recent "Smiley Smile" album was recorded there in two weeks. It's very beautiful and subtle, but it's a shame we won't be able to hear the music that Brian withheld... The Young Rascals hope to begin filming their own movie, to be produced by manager Sid Bernstein, in April... Everyone at Hit Parader has been disappointed occasionally by major groups that release inferior records. We feel that the Lovin' Spoonful's "She's Still A Mystery," their first single in six months, sounds like something Gary Lewis & The Playboys would have done two years ago. The melody is too sing-songy and the arrangement is unimaginative. The Spoonful is capable of doing much better... The Nitty Gritty Dirt Band and The Sunshine Company both make their movie debuts in "For Singles Only"... Brian Wilson's wife Marilyn is expecting... Mia Farrow's sister Prudence opened a Transcendental Meditation Center in Boston... Bobbie Gentry appeared at the Brazil Music Festival in Rio... After that big commotion at the dock when three cops pulled Mama Cass from her car shortly after she arrived in England and jailed her overnight for stealing some hotel blankets and a key, and allegedly leaving the hotel without paying her bill the last time she was in England, the charges were dropped the following day... David Crosby is now unemployed by choice (though his resignation was not by choice) and determined to remain so aboard his \$25,000 yacht which he will probably name "Lysergia"... Bobbie Gentry is working on a movie based on her hit song, "Ode To Billy Joe"... The Beatles and the Rolling Stones, who both no longer have managers, are discussing several business ventures together, including their own recording studio... You'll be hearing from me again. □



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## The SHOPPING BAG



### PREMIER "PSYCHEDELIC" AMPLIFIERS

Mr. Harold Sorkin, President of the Sorkin Music Company, recently announced the introduction of a De Luxe line of Premier Amplifiers geared to satisfy the requirements of today's pop and jazz artists.

Mr. Sorkin explained that current trends indicate a de-emphasis on high wattage amplifiers and more in terms of different sounds. "This can be substantiated through recent recordings of groups such as The Godz, Sun-Ra, the Rites Of Spring and others experimenting with many individual effects in their original compositions. Some of these new ideas have been recently classified as psychedelic music.

"As a matter of fact," Mr. Sorkin continued, "we believe that the wattage race has probably reached a pinnacle, and musical directions seem to point more towards serious experimentations in electronic compositions." The Sorkin Company intends to include more of these new special effects in their amplifiers as they are developed and perfected. Their new Premier De Luxe line will include fuzz tone, Rhythm Ace attachment (option), echo and tremolo-vibrato.

One such amplifier is the Premier 75 which features two channels, four inputs and seventy-five watts of music power with an exclusive frequency divided network. The Premier 75 includes two jacks for its speaker system with an advanced push-pull circuitry which provides the cleanest sound for your instrument.

Suggest list price: \$450.00

For information on Premier amplifiers write to: the Shopping Bag.





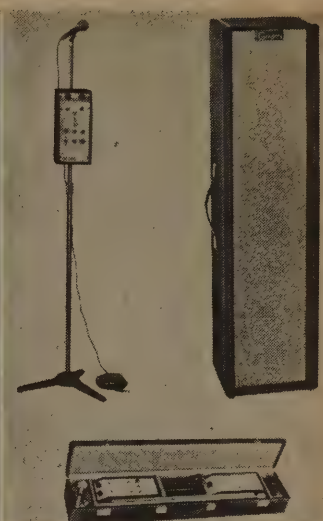
PREMIER "PSYCHEDELIC"  
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GREGORY V.I.P. AMPLIFICATION  
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#### HAMMOND J-200 ORGAN

The first self-contained Hammond organ to utilize the full dimensional sound of the famed Leslie revolving speaker has been introduced by the Hammond Organ Company.

Identified as the J-200, the organ is Hammond Organ Company's newest entry in the under-\$1,000 market. The unit, which has all the features of the highly successful J-100 series introduced last spring, also has a delayed vibrato and flute tremolo, thus allowing for three separate types of animation. It also is Hammond's first organ with color tabs.

The J-200, in addition to its unique features, has two 44-note manuals, sixteen voice tabs, eight separate and distinct voices on the upper manual and five voices on the lower manual, and three pedal voices.

On the upper manual, the J-200 has touch response percussion on all eight-foot voices at two rates of decay. Automatic reiteration simulates the strum of a banjo both in tonal color and repetition. And, of course, the J-200 has Hammond's patented reverberation.

The base price of the J-200 is \$895 (\$495 in special finishes). It is available in three styles and four finishes (traditional in walnut and mahogany, contemporary in walnut, and American provincial in cherry).

#### DeARMOND AUTOHARP PICKUP

Thanks to a new development by Rowe Industries, Autoharp players can now get the "big sound." Rowe has intro-

duced the first 36-string magnetic pickup for amplification of the Autoharp.

The new pickup, being marketed under Rowe's well-known trade name, DeArmond, was shown at the recent trade fair in Frankfurt, Germany. Company officials report that "advance orders have been brisk."

The new DeArmond pickup for the Autoharp has been thoroughly tested through use by several top folk-rock groups in the U.S. The Autoharp itself, fast growing in popularity, is a unique product of the Oscar Schmidt International Company.

Rowe's DeArmond pickup is easily mounted diagonally under the chord bars and strings of the Autoharp. A tone and volume control, conveniently positioned as shown in the photo, has a quick - disconnect jack for Rowe's 12-foot cable. The retail list price of pickup, controls and cable is \$36.75. Simple mounting instructions are included.

Write to The Shopping Bag for more information.

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The Gregory Amplifier Corporation has created a new voice in projection system for groups seeking their own P.A. system. A revolutionary new solid-state voice and music system has been engineered to satisfy the special requirements of vocalists and groups who wish to FEATURE a voice or instrument ABOVE and BEYOND group sounds. Folk guitarists can use the sys-

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pitabile. People always have a kind word. Visitors from the North are surprised that the people speak to them. You can talk to people on the street that you don't even know. It's a tight harmony really. There's a lot of music lovers here. I wouldn't get scientific and say well, maybe, it's the location. Little kids and everybody are conscious of you. There's a lot of people walking in the streets right now that are great singers and writers. There's all kinds of talent.

**HP: Do you think it has much to do with the Mississippi River?**

Isaac: I've gotten a lot of inspiration from that myself. Every summer I used to go down and sit in the park overlooking the river. I've read a lot of history and I can just feel all my Negro heritage there. I can sit there and just let my mind go looking at that river. The riverboats, singing, sunsets and all that history. I can't really explain the feeling you get late in the evening. That may have something to do with it. Memphis once was a town that exported cotton. There was an awful lot of singing there, that influenced Handy and everybody else.

Dave: In Memphis you can go to so many different places and find so many different moods. If you've got the blues, you can walk up Beale Street and see people who have the blues worse than you. I get so many ideas to write just by looking at the people there. There's a lot of happy places a musician can go to and see happiness at work. If you feel unlucky, you can see someone unluckier than you in Memphis.

**HP: Do you listen to the real old blues?**

Isaac: Not lately, we've been so busy. For relaxation I listen to symphonic classical music.

Dave: I listen to Henry Mancini for relaxation. We're constantly working with R&B, and a lot of times

we have to flush our brains. It helps me a lot by listening to Mancini.

Isaac: We constantly live with the music we write. It's from the people in the streets. When I was working in clubs, I got a lot of ideas, rhythmically and musically. I could see it in the crowd if we had a groove going. The people will feel it. So we get things from the people by watching them feel the music.

Dave: I don't know why but there's an old saying, "If a record hits in Memphis, it'll hit anywhere." I believe that because people here appreciate so many different things. A lot of times when we're out gigging, we'd see the people digging a certain part of the song, so we'd go back and write something around that small part. It worked for us on "You Don't Know." We did a lot of thinking and went to church on it.

Isaac: We used to sing gospel, too. I was in a gospel group for a while.

**HP: How did you write "Soul Man"?**

Dave: Tell the truth, Hayes—your wife'll kill you.

Isaac: Well, I just bought a new house. Now five years ago I never would have dreamed that possible. I was thinking about that. It took a lot of soul to get that house. I was proud of it - proud to be a soul man. I thought, why not write about a "Soul Man"? It's actually our life story.

Dave: Yeah, I recently bought a house, too.

Isaac: I was on another session when I thought of it. During a break, I ran to a piano and started messing around. Ahem - Porter was on the golf course at the time, relaxing, getting his mind together. (Laughter.)

Dave: Hold it, Hayes. I was thinking "Soul Man," though.

Isaac: Just kidding you, D.P. Next day, he got some lyrics from the golf course - a couple of verses and

no bridge. We got musicians together and he finished the lyrics on the practice session. The bridge was rough, though. We carried a portable tape recorder around with us and finally did the bridge.

Dave: We'll be drawing on our own lives a lot more now. I lived on a side street.

Isaac: I lived on every side street in Memphis. We moved a lot. We got lots of stories now.

**HP: Do you have a "Soul Man" follow-up yet?**

Dave: Sam & Dave are in London now. We're going over there tomorrow to cut them. We just finished four new songs and have the completed instrumental tracks on tape. We're going over with Tom Dowd, the engineer from Atlantic, and we'll use a studio in London to overdub Sam & Dave. They haven't even seen the songs yet.

Isaac: The next record will probably be "Wrap It Up, I'll Take It." It ties in with Christmas spirit. It's about a girl that has a lot of sexy ways. The guy says, "Wrap it up, I'll take it." It's pretty clean once you get past the first verse. (Laughter.) When you're doing last-minute Christmas shopping, you just run in a store and say that. It'll be released a little before Christmas.

**HP: How would you define soul?**

Isaac: It's a feeling - an expression - from someone who has been under pressure of some kind. Maybe you're in one of those pessimistic bags for two or three days. You can't express yourself by talking, so you sing and you play. It has so much feeling, whether it's a blues or a happy-type tune. The people can feel it. It's an expression that reaches another person, and they can really feel what you feel while you're singing it - or painting it - or writing it - or whichever way you communicate it. Anyway, you reach the people - and they can feel it just the way you do at the time you're doing it - that's soul.

Dave: One time I tried to write on an idea for a song, "What is soul?" I can remember just one line.... "Soul is what you live and how you live it." Everybody has soul. I feel country and western music has soul.

Isaac: Right.

Dave: It's soulful to people who dig country music. A lot of focus is on R&B now, even though soul was always there. It's being more accepted now. All we're projecting is what we live and how we live it. A lot of our ideas are the opposite of the truth. For instance, I had the blues about an idea and I wanted to write it just the way I saw it. In the song

"You Don't Know," what really went on in my mind was "You don't know like I know, that woman has really messed on me." But to make it commercial we wrote the opposite ".... that woman has been good to me."

Isaac: On the original idea we turned it around and put ourselves in that position. We thought it would be more commercial because everyone loves to brag about his woman.

**HP: Do you think white people can learn about Negroes by listening to R&B records?**

Isaac: Yes, because if you just sit and listen, you'll find yourself involved. If you don't listen it might seem complicated. Some people frown on it. Take George Gershwin, one of the greatest writers. His music is very soulful. Current writers like Mancini and Burt Bacharach are very soulful, too. Bacharach is one of my favorites. It's just an expression of feelings.

Dave: I think the average white kid is learning a great deal about the Negro through records. A lot of kids will listen to the lyrics and appreciate it - not because of what it says, but the way it's said. This develops greater appreciation for the writer and the artist's projection. We got a writer right here, Steve Cropper, who's great. He had a problem with lyrics when he started. He was looking for lines that were different but meant the same everyday thing to people. Being around an R&B environment really helped him. If you talk to him, you'll see he's a real soulful cat. That's because he's around it everyday. A lot of times our lines say much more than what they say on the surface.

Steve can do that now, too. Like in "I've Got To Love Somebody's Baby," we say ".....I've got to get just what she's been giving. Get myself together, start living." Now this is true R&B. It means so many different things but right off it means a deeper thing. Now that happens with anybody. If somebody's girl was tipping out on him and he found out about it, there's nothing he can do about it, she's loving some other guy - the guy is tired of sitting, worrying and busting his head about it. He's gonna go out and get some of the same loving that she's giving up.

Isaac: It all boils down to self-preservation.

Dave: But the one line said all of those things - sexual, and everything else. He's gonna do the same thing. So R&B is coming out on top as far as Memphis is concerned simply because we believe in telling it like it is. □ Jim Delehant

(next month, join Eddie Floyd)





# COLLEGE RADIO

## Penn. State

"That's what we try for here at WDFM - fun." Gary Schwartz, the program director continued, "If people like what they're doing, the enthusiasm will carry across to the audience." I had to remind myself that this was a campus radio station owned by The Pennsylvania State University and broadcasting within the very serious atmosphere of study, classes, and impending examinations.

Gary explained that the station was founded in 1953 with gifts from the classes of '51 and '52, and is housed on the third floor of the Sparks language building. It was set up on a non-profit educational license so that there is no commercial pressure as to what is played. The only type of advertising they do is in the line of public service. Even the Penn State Board of Trustees, which supplies a large percentage of the station's financial support, does not try to control the programming. With the students working at WDFM aware of this freedom, they can produce the kind of shows both they and the rest of the student body want to hear. And they are able to do this in an enjoyable manner, with the only goal being a personal sense of accomplishment.

WDFM is maintained, operated, produced, directed, and put on the air

totally by the students. I inquired if this sometimes doesn't get out of hand. Gary said that Dr. Harold Nelson acts as the faculty advisor, but that in the two years that Gary has been with the station Dr. Nelson hasn't once found it necessary to step in. It appears that the students care about what they are doing and can handle the chores of broadcasting, not as chores but as gratifying experiences.

WDFM is a good training ground for students going into radio or television. Most of the shows are ad lib and give the students practical experience in improvisation which can be applied in any of the communicative arts. However, a majority of the WDFM students are not broadcasting majors and will probably not go into radio. They are just interested in being a part of the radio scene. They try not to just play a succession of records, but to put themselves into the radio shows and to project an image of a personality radio station.

Operating on 1000 watts at 91.1 megacycles-FM, WDFM is on the air 84 hours a week. During the week the broadcasting hours are from 4:00 P.M. to midnight. The weekday format consists of news, classical music, middle-of-the-road jazz, folk music, a student government press conference, sports,

and a weekend preview.

But the weekend is the time that WDFM reaches the most people and puts out the best sounds for 48 hours straight. On the weekends the top 40 popular songs are played exclusively.

Eric Rabe, the station manager, informed me that this top-forty-only programming is unusual in a college radio and that Penn State's WDFM is considerably more liberal than most campus stations. The spiritual side of the listeners is maintained with the Sunday Morning Chapel Service, and worldly matters are communicated through hourly newscasts and a fifteen minute show called "This Week at the U.N."

Satisfied with their previous experience in broadcasting outside the studio, the students at WDFM hope to do more live concerts and interview shows with people prominent in both Penn State and world affairs. WDFM's goal for the future is basically to maintain the same high standards of broadcasting and have fun doing it: □  
bob liatunick





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## Roy Orbison's Own Rock History Part 3



Practically everything that's happening in music now, came from Memphis. I'd say it would have to be just chance because that's where the studios were, that's where the colored blues singers were.

Sam Phillips was the only producer I can think of when rock started. I can't think of another studio in town at the time.

Sam couldn't see what was coming or he would have owned the world, I guess. Just an off rough-hand guess would be that 400 million records have been sold by his people.

I couldn't see it either. My mind didn't function as far as the growth of TV and electronics went, and the growth of record players and distributors, and the growth of everything in general like that. I didn't see it coming as wild as it came or as wild as it is now. From Memphis you had Little Junior Parker going to Houston, B.B. King, from Memphis moving to Nashville, myself and Elvis Presley. Actually Nashville has taken over from Memphis completely. From Memphis moving to the Coast, you had Johnny Rivers. A lot of people came to New York and there was a great stronghold of talent in the North and in the East that was untapped. I think the whole revolution thing started with Memphis, and now rests with New York, Los Angeles, Chicago and Nashville.

Although Johnny Cash and I sort of started out together, I ended up a rock artist and he established himself as a country artist. There's something that takes hold of a person after a few records. A person who listens to country music will turn his radio dial and sort of hold it there. I know people who have only listened to country music since 1941. So there is an avid and staunch following, and an appreciative following there that is highly desirable to a fellow who wants to make a good living. Cash must have seen this. I'm not saying it's easier, but it's more comfortable being a country artist.

My group has had a drummer since 1953, when I first formed the group, but Johnny Cash hired Carl Perkins' drummer in 1959 or 1960. He didn't have a drummer until that time. When Carl Perkins cut "Blue Suede Shoes," the drums were an afterthought.

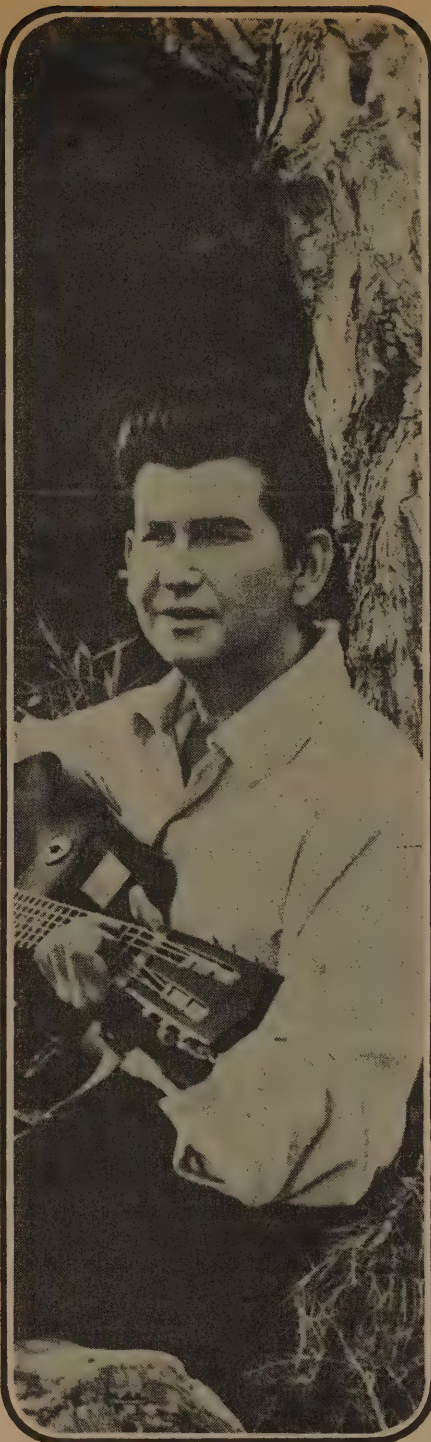
As far as bass goes, I cut my first group of records with an upright bass and didn't use an electric one until 1961. I started seeing bands with electric bass in 1959. Only in the last two or three years has it become the thing for sure.

I played electric guitar since I started. I played my own lead guitar for the first few years, but now I don't because, when I was fifteen or sixteen, I decided at that point that I wouldn't get that much better at playing lead. I did play



lead on some of my Sun Records, but after that I started in rhythm work which is better for songwriting. To play rhythm guitar helps much more as a writing instrument. For shows, I take the guitarists with me. John Adkins is my lead guitarist. I found him in Alabama and he's been with me since 1962.

I think jazz is dying out as an art form just like Dixieland died out. There will always be the specialty groups, but jazz as such won't hang around because it is not pure enough and memorable enough to be remembered. It's not simple enough, actually. One day I believe all musical forms will be at least as intricate as jazz is today and be accepted and remembered, but right now it's had it.



Rock and roll is going to continue as far as I can see. It may be quicker, but I know now that smoother, sweeter, simpler songs will be the thing. For example, "Green, Green Grass Of Home." There's a general settling going on right now. Things will be back in their place. You have a folk group that is a pure folk group and a vaudeville that is a pure vaudeville group, insofar as they can be. A rock and roll artist will be rock and roll.

There's a general settling with each individual category, having been influenced by country and jazz. Then soon there will be another upheaval. □jim delehant

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# NEW STARS ON THE HORIZON



The Strawberry Alarm Clock

"H-E-A-V-Y!!!" and "W-I-L-D!!!," with capitals, hyphens, and exclamation marks, are possibly the best words and ways to describe the group that is causing the nation to wake up and listen right — right to the disarmingly, charmingly, and alarmingly different sound of the Strawberry Alarm Clock. The SAC Sound is somewhere between, in, around, and among jazz hard-rock and raga-classical rock —replete with a varied frenzy, demanding drive, and subtle harmony that builds into a "wild-tamed" music.

The Strawberry Alarm Clock's first hit, "Incense & Peppermints," on the Uni label, opened the ears of the record-buying public and gave them a taste and a treat of "strained control" that excites.

In performance, the Strawberry Alarm Clock is yet another totally different experience. The act excites with intricate jazz techniques and a display of "controlled feedback." Pete Johnson, pop critic of the Los Angeles Times, said of them (Aug. 19, 1967): "The group creates

the same kind of intriguing frenzy that the Doors and several San Francisco acts do."

Enter the Strawberry Alarm Clock! That great organ flair comes from the Midas musical touch of Mark Weitz (born Nov. 18, 1945), the SAC leader. Influenced by the mystic sounds and keys of Oriental Indian music, Mark can match sustained control of minor chords with the best in the business.

Sharing much of the singing honors is Lee Freeman (born Nov. 8, 1948) whose voice convinces the listener that a SAC invitation is well worth the time. And while Lee doesn't play guitar on stage (he's played one for nine years), he does exert his authority on drums, harmonica, flute, sax, bagpipes—and even piano should the occasion arise.

Ed King (born Sept. 14, 1949), on lead guitar, is the sound master of the SAC whose inventive theories are generally applied to the instrumental arrangements of the group as in "Incense & Peppermints." Ed contends that the lead instruments (high instruments) fol-

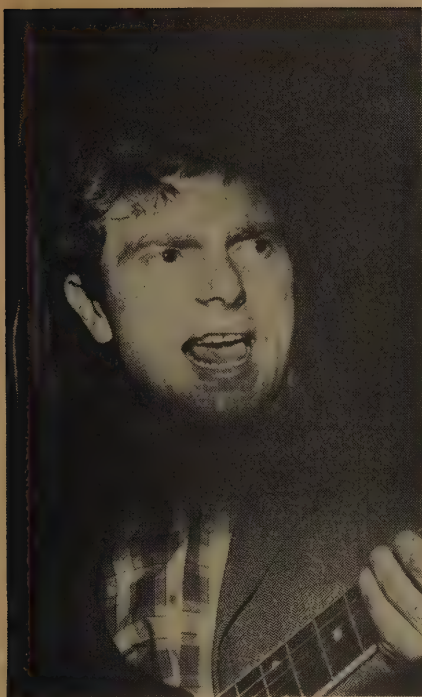
low the bass and drums to give foundation. "We utilize variations in one song of rhythm and tone levels, and build up and down to achieve an accelerating, driving impression," he says.

One of the innovations of the SAC is the fact that Gary Lovetro (born Oct. 2, 1948) and George Bunnell (born June 9, 1949) both play bass guitar. Gary contributes to the "spiritual automatic writing" ability based on someone's melody line. George brings impressive writing ability to the SAC with "Rainy Day Mushroom Pillow" and "Hummin' Happy," both cuts on the album which made it a Super-Album.

Enter Randy Seol. Randy (born Sept. 7, 1949) creates the visual frenzy which has made him, in short order, the most discussed drummer in the West. Very visual, very vital, Randy also sings lead on many songs, adding to his talents which have captured the imagination of the public.

Enter the future of rock. Enter the Strawberry Alarm Clock—a triple threat .....a triple treat.....a triple triumph.





Van Morrison, long-famous among connoisseurs of popular music as the lead vocalist and founder of Them, has gone solo and has a hit record, "Brown-Eyed Girl."

Born in Belfast, Northern Ireland on August 31, 1945, Van was educated at the Orange Field Boys Secondary School. He was aware of music as far back as he can remember. His mother sang blues as well as opera and jazz. His greatest influence stems from his parents, John Lee Hooker, Leadbelly, Edgar Allan Poe, Muddy Waters, Ray Charles, Sonny Boy Williamson, a gypsy woman and, moreover, soul brothers and soul sisters.

When Van was two years old he had his first job. His aunt from Detroit gave him \$5 for singing "Money Is The Root Of All Evil." He dropped out of school when he was fifteen years old and became a professional musician. When he was sixteen, he took up the tenor sax.

Van toured Scotland, England and Germany with a rock and roll band. He played the part of a jazz musician in a German movie in 1963. In 1964 he opened at the R & B Club in Belfast and it was

at that time that he formed the sensational group called "Them."

On a trip to England in 1965, Bert Berns recorded three smash hits with Them, with Van Morrison as lead singer. They were "Baby, Please Don't Go," "Here Comes The Night" and "Gloria" (that Van himself had written). "Gloria" became the national anthem of the West Coast hippies. "Gloria" was also to become an American Top 10 hit with a group called The Shadows Of Knight.

Van scored a successful tour in 1966 in France, Scandinavia and the West Coast of America with Them, and was pronounced in Europe the most controversial figure in music today. His versatility as a musician is clearly marked by his ability to play tenor sax, guitar, bass, drums, harmonica and soprano sax.

Among his many vibrant compositions are "Gloria," "Sad Eyes," "Bring 'Em On In," "One, Two," "Mystic Eyes" and his current smash on the American charts, "Brown-Eyed Girl," recorded by Bert Berns who now has his own record company, Bang Records. A new Van Morrison album has just been issued on Bang. □



### The Fallen Angels

It's not music. It's Fallen Angels music. You either love them or hate them; there's no in-between. When they drop firecrackers on the stage, you either think it's a mind-blowing event or a nasty noise.

And they couldn't care less.

Are they dangerous? No. Are they evil? No. "But we dig evil, the idea of evil. Like we don't run around doing evil things — we believe in love and trust — but our music is evil: it shows people what things are like. Some things aren't very good."

You have to hear The Fallen Angels. It's no good to say that they're four hard-working boys from Washington D.C. (whatever came out of D.C. that was mind-blowing, except maybe taxes?) or that they want to "put everything" into their music. That's what everybody says these days, but not everybody does it. Nobody does it like The Fallen Angels do. Because The Fallen Angels are.

Where do you go when you hear them? Far, far away. And then you come back. They take your brain for a ride and then put it back in your head. You can't fight it; you have to go along.

Remember the names: Jack Bryant (bass, lead singer), Wally Cook, (lead guitar), Richard "Luvly" Kumer (drums), Howard Danchik (piano), Jack Lauritsen (rhythm).

Jack Bryant and Howard Danchik write the songs. Songs like "Dunderville" and "I Don't Want To Fall" — the weird ones that go where music hasn't gone before, the ones that take you away and bring you back.

Luvly growls. Growl for 'em, Luvly! "Grrrrr." He plays the drums. He's studied jazz drummers like Elvin Jones, picked up good things from them and uses those good things for Fallen Angels music.

Wally likes horror stories and blues

bands. The first guitar he heard that he liked was on "Honky Tonk." So the Fallen Angels played it for forty-five minutes one night until Wally and the audience had had enough of it. They do things like that. "Anything to blow society's mind."

Jack Lauritsen studied classical music. His hair stands at a forty-five degree angle. What does he hear when the Fallen Angels are playing Fallen Angels music? "Usually not too much because I'm standing in front of the amplifier." Jack can write music down on paper. That comes in handy.

The Fallen Angels were started by Jack Bryant and Wally. Musicians came and went and went and came until they got the ones they wanted. "Now we've got every brain we want, Five Grade-A brains."

The Fallen Angels are on Roulette Records. □



## WE READ YOUR MAIL

(Continued from pg. 8)

both very good songs. I think he could be very popular again, given half a chance. Thank you for letting me take up your time. Keep up the good work.

Sincerely,  
Joan and Danny Wisnaski  
Box 159  
Angleton, Texas

Dear Editor:  
The great lead-guitar playing on the James Cotton album is by Luther Tucker, who's been with many Chicago blues bands. His playing is less forceful than Bloomfield's, but brilliant none-the-less. A tragedy is that his guitar and Gianquinto's piano were both scandalously underrecorded.

Yours  
John Stahl  
75 Elmwood St.  
Revere, Mass.

Dear Editor:

I really enjoyed your Mike Bloomfield interview a while back, and I'd enjoy an interview with Butterfield's new lead guitarist, Elvin Bishop, even more. I'm sure all of your readers would be very interested in hearing from Elvin. Please consider. Thank you.

Terri Hinte  
120 Langho  
Lynchburg, Va.

Answer:

*Elvin is on the way.*

Dear Editor:

I've been a reader of your splendid magazine now for about a year and it's about time I write you. Since my wife and I have been stuck here, due to my being drafted into the Army, we have found three magazines essential to keep us in touch with what's really happening - Hit Parader, Ramparts and Crawdaddy. All three of you are concerned with what's there and reporting it honestly.

With your mag, I never feel I'm reading writers-a-la-Esquire-magazine. Writers tend to be dishonest and never

bother to find out what's happening - they're too busy trying to look pretty on paper. When I read your mag, I always feel like I'm hearing unedited tapes, which is really beautiful - like listening to good music.

Reading you, I'm constantly reminded of a book I hope you will look into some day called London Labour and the London Poor by Henry Mayhew - which gives the picture through the mouths of the people of London in the 1850's. One hundred years from now, when people want to know what it was really like in the 1960's, they will look to Hit Parader.

Your new feature, "The Stax Story - Steve Cropper," is a particularly fine thing. Again, it shows you are finding out what's happening, not just what's shoved in front of us top-40-radio-style.

I like the way you deal with fakes like the Monkees - pictures and favorite colors - but handle the real thing (the Who, Mothers, Doors, Kinks, Bee Gees,) in depth, music and personalities alike.

You seem to know what music is - not ding dong, the witch is dead - and in one month it can range from the Devil's Anvil to Alexander Nevsky.

I'm 27 years old, college educated, so the Crawdaddy-approach to the scene appeals to me, too. Their intellectual approach and your guts approach make perfect complements. You ought to give Crawdaddy a free plug every now and again, so your other readers can find this out.

Keep up the good work, and thanks again for the swell mag.

Dan Halas  
11133 Pendleton Pike  
Oaklandon, Indiana

Dear Editor:

I would like to congratulate and praise you on printing such a serious, realistic and high-quality magazine. Your articles have achieved a rare balance whereby they can be understood by those with an interest but little knowledge in music, and still be interesting to those with some musical talent. The scope of musical styles which

you review is wide, and you constantly introduce your readers to new performers on the scene. In this way you pay a service not only to the public but to the musicians themselves who need as much unbiased publicity as possible to get them started.

However, the letters which you print in "We Read Your Mail" columns disturb me greatly. Your readers seem to feel that if you print articles on performers whom they don't like, your magazine is worthless; or if you write about performers whom they do like, your magazine is great. This is not the way to judge a publication. Not everybody likes the same type of music, people have different interests and standards. I wish each of your readers would realize that "Hit Parader" is not written specifically for him.

I hope that you will be able to ignore this narrow-minded attitude and continue your good work.

M.B.  
460 Decarie Blvd.  
St. Laurent, Quebec, Canada

Dear Editor:

Why don't you ever print letters from people who like Herman's Hermits? You hardly ever print anything at all about them, and when you do, it usually isn't worth reading. I also very much disagree with the person who wrote in and said Herman's Hermits can't reproduce their sound on stage. I just happened to have attended their concert in St. Louis and they reproduce their sound fantastically on stage. The thing that really got me mad is it was said that Peter is a conceited, spoiled brat. He is not a conceited, spoiled brat and anyone who says he is must be. They know how to play their instruments and Peter sings and acts fantastically well.

I do wish you would print this because it's about time you printed a letter from someone who thinks Herman's Hermits are fantastic.

N.M.  
Benton City, Mo.

Dear Editor:

I read with great amusement the letter by Steve Wes-

selman in the October issue of Hit Parader in which he states that "there is no creativity in rock and roll today."

Evidently Mr. Wesselman's concept of contemporary rock and roll runs to little more than the Monkees, or Herman's Hermits. True, these people and many others have nothing original to offer, but there are a very small number that do, and set the pace for everyone else. Dylan, Donovan, the Beatles, all have an unbelievable amount of creativity.

I suggest that he take a good listen to "Bee Gees 1st." Every song is impeccably arranged, and some possess a near-classic quality. "Sunshine Superman," Donovan's first Epic LP, is another important milestone in contemporary pop. Every track is representative of the Eastern sound - sitar, tables, etc - countless centuries old, but new to the pop scene. There really isn't much one can say about "Sgt. Pepper" except that it is probably the greatest album ever produced.

Unfortunately, most of these people are not as popular as they should be. If more people would open their minds as well as their ears, they might change their minds about the amount of creativity in pop today.

Lee Moore  
1015 Cherokee St.  
Mobile, Ala.

Dear Sirs:

I have been reading your magazine for about six months and think it is very good, but you have one technical flaw which should be eliminated -- bad typesetting. Many articles are scrambled up and need a great deal of refitting together. Maybe you should raise the price of HP five cents and hire a new typesetter. On the whole, though, your magazine is well-written, knowledgeable and enjoyable.

"Happy Jack" is indeed the best album this year and one of the outstanding feats of pop music. The Who have come a long way since their first album and have proven themselves to be the group of 1967. Will their LP pop opera be released in the U.S.?



If so, when? What will it be called? This pop opera could be interesting as a TV special.

Another outstanding recent album is Sgt. Pepper's. The Beatles have outdone themselves again. The Beatles are still and will always be the greatest group of them all. The Monkees are nothing compared to them. Please no more articles on them or their pseudo music. But more articles on The Who, Cream, The Kinks, The Beatles, The Yardbirds, The Byrds, Manfred Mann (why ignore all their obvious talent?) and the Lovin' Spoonful. And print more hate letters (they're funnier than almost anything!)

Thank you,  
Eric Roberts  
Eugene, Oregon

Dear Editor:

First of all, let me congratulate you on your fine publication. Your magazine is one of a kind in that it exists without the stereotyped "100 secrets about so and so." Also, your magazine shows that the popular music makers of today are people with their individual thoughts and ideas, not idols to be worshipped.

I must say that your Platter Chatter section is just fantastic. The albums that I have bought from the various lists (Surrealistic Pillow, Younger Than Yesterday, The Doors, the Spencer Davis Group, Fresh Cream, and Moby Grape) are all fantastic. Your section on new and upcoming groups is also very good. It gives recognition to groups that often deserve it, but seldom receive it.

One thing that I would like to see is more articles on some of the "Underground" groups. The Grateful Dead, Big Brother and the Holding Company, and Canned Heat deserve a lot more recognition than they are presently getting. They all have some very good sounds that should be nationally recognized.

A very satisfied reader  
Oxnard, Cal.

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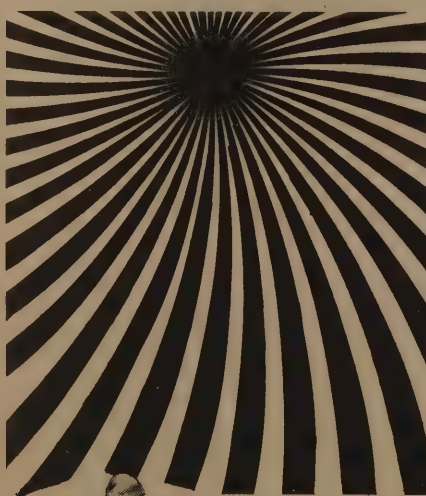
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by Eddie Floyd

**M**y very favorite singer is Sam Cooke. I always think in terms of him when I sing or write. If you go back and remember his tunes, they're all very simple and easy to understand. I like straight melody the way Sam did it.

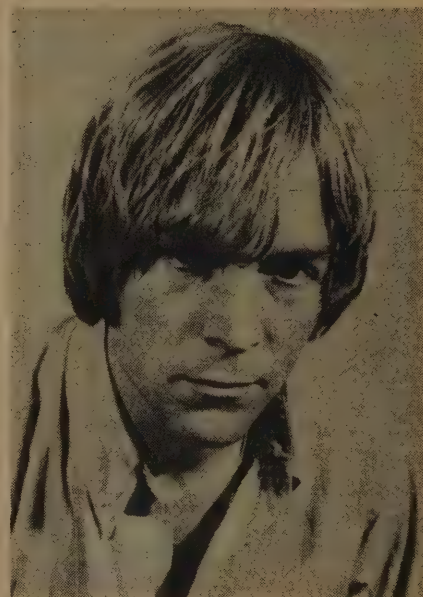
When I was a kid, I liked Johnny Ace and Chuck Willis. I put them in the same category as Sam Cooke. They had great melodies, too, and simple lyrics.

I like all of Sam Cooke's albums. I have every one. He has beautiful projection. The way he pronounces his words and everything, it really sounds like he means it. We call it soul. A listener can automatically feel like he feels.

To me a song isn't soulful if the audience doesn't feel it. Sam never did a song that I didn't like. Another artist working today who projects like that is Lou Rawls.

I think my favorite album by Sam is "Live At The Copa." To me that's the greatest all-time album. You can actually hear him make mistakes. He wasn't nervous at all and he made jokes about it. Another artist might crack up if he goofed like that. You can tell Sam was really having a good time. It's the greatest album I've heard yet. I play it in my car all the time.

Everybody I know who has that album can play it over and over. I like to listen to it at night when I'm driving all by myself. □



By Bob Mosley, bassist with Moby Grape

**I** like Otis Redding's first album, particularly the song, "A Change Is Gonna Come." I love the way Otis makes music. It's really him. I like his whole thing.

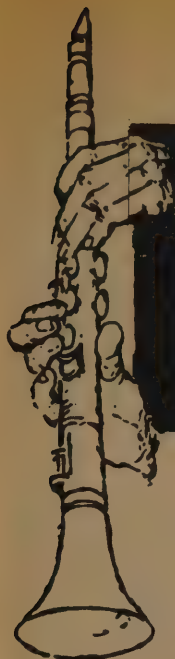
The Beatles new "Sgt. Pepper's" album is beautiful because it is enjoyable from beginning to end. They can portray mind flashes so well.

When I was a kid, I really dug "The William Tell Overture." The sound of the horns was a gas. You can listen to the music and change things in your mind. I could be an Egyptian or a Roman gladiator or anything I wanted with that instrumental music.

I like music that can turn you into many different feelings. I'd love to be an actor some day, and life is a training ground. Music is an aid to acting. It's a mood changer. The more you get into music and moods, the better you can create images and characters and emotions. To be able to portray these things is exactly what I hope to do some day. Acting is my ultimate objective for the future.

I like country music, too. Flatt & Scruggs, and bluegrass music. I liked the Association before they started this new thing. The Chamber Bros. are a gas, too. □





# Tempo

by Jim Delehant

## GARY BURTON SPEAKS

When I was with Stan Getz, he made me very aware of what I was and wasn't. He taught me about melodies - the way to play them. Before, I had never really played a melody for what it was. Revelations like that keep happening. Plus, the instrumentation in Stan's group was new: the use of vibes instead of piano.

The bassist, Steve Swallow, and the drummer, Roy Haynes, all evolved along with me. We saw that we needed a new music to go with the new instrumentation. I already heard the sound in my mind - a lot of emphasis on interplay among the players. Also, drawing on the music of today. That includes drawing on the music of my environment, which is the same environment rock musicians are in.

Up to when I first heard Larry Coryell, I hadn't even thought of using a guitar in the group. I was listening to all kinds of instrumentalists, trying to fit them into my sound. When I heard Larry with the Free Spirits, I was immediately impressed by how much jazz he had in his playing. To me, he seemed out of context with what the group was doing. I was just struck by him.

There was a lot of personality in his playing that he communicated to me immediately. I knew that if we played together, it would work. I could feel the empathy between us.

That type of relationship is very rare. I only got it one other time with Stan Getz. I couldn't believe that I would run across Larry so quickly. I figured it would take years to find someone who could both challenge and complement me.

My bassist, Steve Swallow, plays up-right acoustic bass, but we've talked about an electric. We tried it a few times just to see what it was like. He



enjoyed it but he felt its potential was too limited. There's much more flexibility with an acoustic bass - the sliding of the strings and subtle tones - whereas an electric bass is more even and uniformly the same.

Steve has a great deal of flexibility, tone and color. It would be a shame to lose that. He is experimenting with an electric, however.

Steve has been a major influence on the group. He does a lot of the writing. Particularly the songs that are most identified with us. Roy Haynes isn't with us any longer. Our drummer is now Bobby Moses. Bobby quit the Free Spirits along with Larry.

Larry and I play instruments that have chordal possibilities, as opposed to single lines. There's a lot of notes happening. I started playing like that with Stan as I had to take the place of guitar and piano. I had to supply everything. I also use four mallets. I approach the vibes like a piano keyboard. I can play piano if I want to.

I'm not following any trends, I'm attempting to set one. So, I'm not concerned whether or not my records get played in pop circles. What we're doing now is far removed from top 40 stuff. It has touches of everything in it, but it's still unique enough that people are going to have to discover it, which takes time. We've been together about six months now and our audience is steadily growing.

We played the Fillmore in San Francisco with the Cream and the Electric Flag. It was a great bill because of the three great guitar players. I had begun to be disenchanted with rock groups until I heard the Cream. They assured me there's great music to be had in the rock idiom.

Our music went over very well there because we emulate blues, country, electronic music and all the music that is around us.

We've been very fortunate in that we enjoy what we're doing, and it happens to be the music that is happening. That doesn't happen very often. Either you're ten years before your time or ten years late. □

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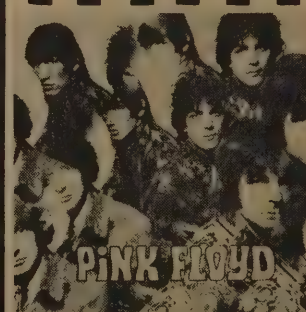
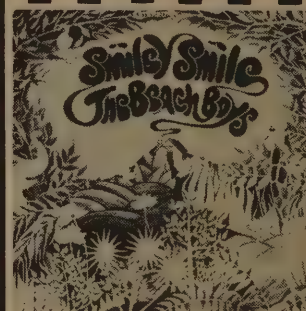
**STRANGE DAYS**, The Doors' second album, is another cauldron of energy, excitement and improvisation. (That's Review Number 34, Ray.) Their recent hit single, "People Are Strange," characterizes the deceptively simple yet infectious quality of their music. In addition to kinetic sizzlers like "My Eyes Have Seen You" and the funky "Love Me Two Times" with its swinging harpsichord, the Doors display a rare tenderness on "Lost Little Girl," a very pretty ballad with some beautiful guitar lines. "Horse Latitudes" is a dramatic monolog which leads into the largely improvised "Moonlight Drive." Although "When The Music's Over," the album's almost mandatory eleven minute cut, begins with the introduction to "Soul Kitchen," it sounds like a further evolution of "The End" on the Doors' first album. Lines like "we want the world and we want it now" will keep the sociologists busy for months looking for "messages" and "meanings." The front and back album covers are as intriguing as the music inside. Robby Krieger establishes himself as one of the major guitarists playing today. It's a superb album. (ELEKTRA EKS 74014)

**THE SOPWITH CAMEL** are much more talented and versatile than their singles have indicated. In their first album they demonstrate their famous, quaint old-timey vocals on "Hello, Hello," "Little Orphan Annie," "Things That I Could Do With You" and "Postcard From Jamaica." But many ears will be surprised at how nicely the group can rock, as "Frantic Desolation" and "Cellophane Woman" attest. They also perform a beautiful baroque-flavored tune, "Maybe In A Dream;" they sing barber shop harmony on a turn of the century romance, "Walk In The Park;" and they take us to "The Great Morpheum." Their entire album is a delight and we recommend it as the sleeper of the year. (KAMA SUTRA KLPS 8060)

**PROCOL HARUM** gave us one of the biggest hits of 1967, "A Whiter Shade Of Pale." Their album debut is no letdown. Indeed, Procol Harum sound like they'll be making records for a long time. A powerful organ sound dominates most numbers. When you listen with the volume turned way up, it can send chills down your spine. Among the many original sounds are the wild piano figure which stomps through "A Christmas Camel;" "Conquistador" moves with a march rhythm; and "Kaleidoscope," with its wailing organ that glides into the gentle "Salad Days," is quite an earful. Some songs, like "She Wandered Through The Garden Fence" and the good-timey "Mabel," remind us what the Lovin' Spoonful would sound like if they were British. "Repent Walpurgis," a lovely, dynamic, classical instrumental, builds to a fantastic conclusion. Many tracks are four or five minutes long and it's all solid super sound. (DERAM DE 16008)

**SMILEY SMILE**, the Beach Boys long-long-long-awaited album, has at last been released, minus many of the incredible tracks like "The Elements" and "Surf's Up" that had made it a legend in the music business. All that's left is a collection of deft, cute vocal exercises with probably more a cappella harmony on any album since the fall of the singing group era in the late 1950's. There's the brilliant "Good Vibrations," the complex "Heroes & Villains" and "Gettin' Hungry," the little single that couldn't. "Vegetables" has a nutty jug-band humor, "She's Goin' Bald" sounds like a fun session in the recording studio and "Fall Breaks And Back To Winter (W. Woodpecker Symphony)" turns voices into orchestral instruments. We still like "Pet Sounds" better. (BROTHER RECORDS ST 9001)

**PINK FLOYD** is, among other things, a colorful new group from England, complete with costumes, fuzzy hair, lots of sound effects, lively rhythms, bird calls, jungle noises, tricky effects, perhaps various influences of Who, Beatles, Doors, Beach Boys, Procol Harum, science fiction, fantasy, and a bunch of other stuff that might be loosely considered 'psychedelic.' Their song titles are appropriately unconventional, such as, "Pow R. Touch," "Take Up My Stethoscope And Walk," "See Emily Play," "Chapter 24" and "Matilda Mother." "Interstellar Overdrive," a nine-minute instrumental, sounds really weird if you listen through earphones or with your ear right up to the speakers, but it's about three and a half minutes too long. Many of the sounds are dazzling and spectacular but most of it is merely two-dimensional. (TOWER T 5093)





# the doors (continued from page 11)

**HP:** Any changes in your guitar-playing, Robby?

**Robby:** I never used a pick before, so recently I learned how to use one for playing fast runs. But I haven't been using it lately. The pick is the normal guitar sound - so I figured, why not change it a little.

**Ray:** You really shouldn't use a pick on a guitar.

**Robby:** It's really unnatural.

**Ray:** You've got all those fingers on those strings. It's much better to have that freedom.

**HP:** There's direct contact. You eliminate the middle man.

**Ray:** A pick can only play one string at a time, or a group of strings, but you can't pluck.

I would say that in our playing, Robby is certainly blossoming out into the best guitar player in the world. I think he's better than Wes Montgomery. And there's no comparison with Larry Coryell at all. Coryell's good, but I don't think he's found himself yet. I heard

him play a solo on a Chico Hamilton album and he was five different people. He was Chuck Berry, Wes Montgomery, a kind of light, organ-jazz-trio-type guitar and he was everybody but Larry Coryell.

**HP:** Has everyone in the Doors found his own musical identity?

**Ray:** Yeah. I think so. On the new album Robby plays some absolutely brilliant solos, and finest guitar solos I've ever heard.

**HP:** I'll end with a standard question: Has anything really interesting or funny happened to you lately?

**John:** I remember at the Birmingham concert someone was doing an interview while we were sitting in the limousine. They asked if I knew the name of the next album and I said, "Strange Days." These four people just quivered. "Ooh! Did you hear that?" they asked each other. Then I knew it was the perfect title. (Everyone laughs.) □ don paulsen.



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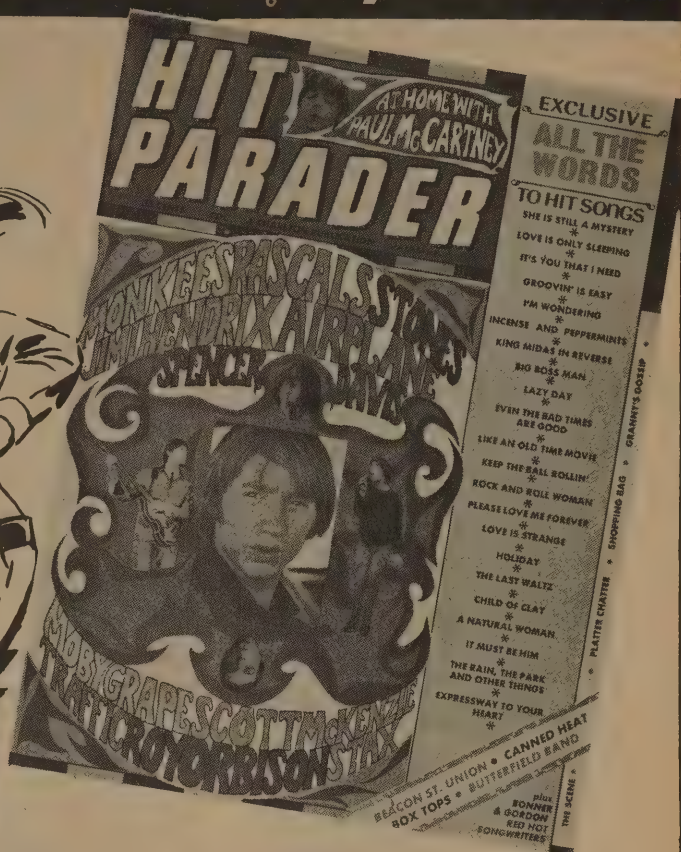
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It took personal appearances to get the Who really established in America. For the past three years the Who have been chopping up stages, amplifiers and expensive guitars and have continually assaulted the top of the British record charts with their rumbling, reverberating beat. But their American record distributor, more oriented toward the Lawrence Welk-lovers didn't know what to do with them. While English groups with much less talent flourished in this country because of better publicity and promotion, the Who became an underground legend.

Finally, the Who's manager launched a modest publicity campaign, a few disc jockeys started playing the group's single, "Happy Jack," the Who came to America for a series of concerts, including the first annual Monterey Pop Festival, and suddenly - recognition.

Their wrecking-crew antics made everyone notice the Who. But when the smoke had cleared away and the audiences went home to listen to the Who's music on their phonographs, they realized that the four far-out Britishers were incredibly talented and original musicians.

The Who has two excellent albums on Decca, "The Who Sings My Generation" (DL 74664) and "Happy Jack" (DL 74892). But Pete regrets that much of the group's early material, like "I'm A Boy" and "Substitute," are still unavailable on records in this country. "Our fans are missing a large piece of our history," he says. "It's difficult for them to truly understand what we're doing in numbers like 'A Quick One' and 'Happy Jack' unless they're familiar with what we've done in the past."

The next Who album, "The Who's Greatest Flops," includes most of the records that established the group in England but failed to dent the American record charts.

The Who still include several of their earlier works in the repertoire.

After a considerable amount of practice we now can recreate our record sound onstage," Pete says. "Besides,



most of our tracks are just guitar, bass and drums. In England we're going to start bringing a portable recording studio with us on tour. It'll be part of the whole kibosh, part of the lights, part of the explosions. The whole bit would be played through 4-track tape recorders.

"I don't think there's much point in using tapes in concert simply to duplicate what you've already done on records. I'd rather do something that people haven't heard before."

"For example, if John wants to lay down his bass guitar and play his French horn, the tapes would take over with a bass track that he had pre-recorded," Pete explained.

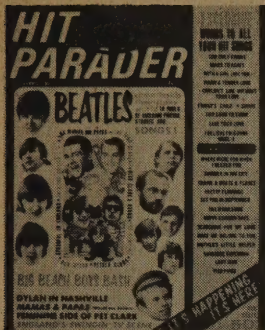
"The Beatles are always talking about rehearsing with a huge orchestra and giving a great free concert where everyone could go to see them recreate their records live. A far better thing that the Beatles could do is appear with brand new material on an eight- or sixteen-track tape recorder which could be mixed as they were playing along with it in the theatre. I think that would have much more impact."

It certainly would. But I'd rather see the Who do it first. □ don paulsen.





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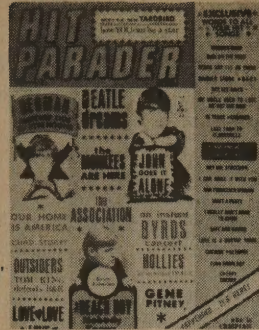
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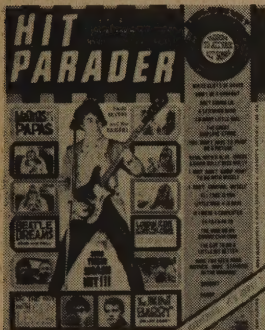
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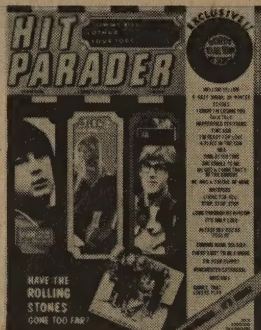
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Beatles, Temptations,  
Gary Lewis,  
Sonny & Cher

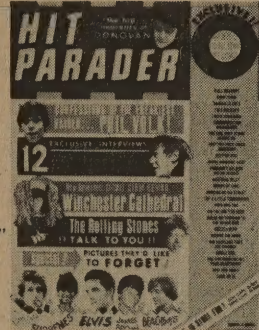
"Dandy"  
"Have You Seen Your  
Mother, Baby"  
"Airplane Strike"  
"Little Man"  
"Go Away Little Girl"



FEBRUARY, 1967

Rolling Stones,  
4 Tops, Lothar,  
Beach Boys,  
Otis Redding,  
Tommy Roe

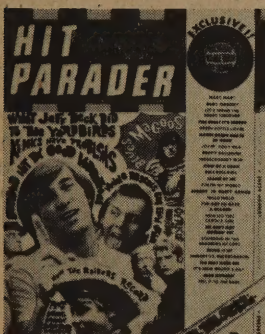
"Mellow Yellow"  
"98.6"  
"Stop, Stop, Stop"  
"Hazy Shade Of Winter"  
"Talk Talk"  
"I'm Losing You"



MARCH, 1967

12 interviews,  
Donovan, Stones,  
Ex-Byrd,  
Ex-Raider,  
Old Photos

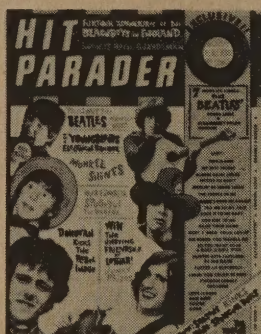
"I'm A Believer"  
"Nashville Cats"  
"Good Thing"  
"Words Of Love"  
"Mustang Sally"  
"Grizzly Bear"



APRIL, 1967

Young Rascals,  
The Cyrkle, Kinks,  
Youngbloods,  
Wilson Pickett,  
Raiders

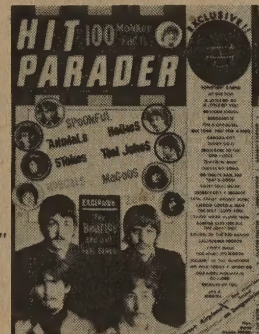
"Ruby Tuesday"  
"Kind Of A Drag"  
"Green, Green Grass"  
"For What It's Worth"  
"Snoopy"  
"Tell It To The Rain"



MAY, 1967

Beatles Want Out,  
Monkees, Donovan,  
Royal Guardsmen,  
Beach Boys, Who,  
Spencer Davis

7 Monkee songs  
"Penny Lane"  
"Epistle To Dippy"  
"Darlin' Be Home Soon"  
"Kind Of A Hush"  
"Love Is Here"



JUNE, 1967

Hollies, Mothers,  
Animals, Rascals,  
Jefferson Airplane,  
Neil Diamond,  
Tom Jones, Beatles

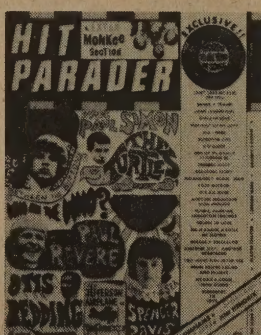
"Bernadette"  
"Something Stupid"  
"A Little Bit Me"  
"59th Street Bridge"  
"I Think We're Alone"  
"Jimmy Mack"



JULY, 1967

Jeff Beck, Hollies,  
Temptations, Cream,  
Easy Beats, Monkees,  
Spoonful, Joe Tex,  
Love, Zappa

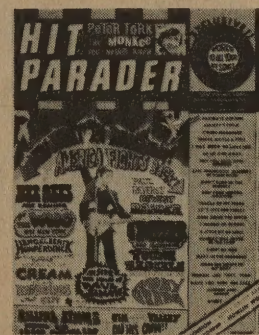
Stones "Buttons" songs  
"The Happening"  
"Groovin'"  
"Somebody To Love"  
"Friday On My Mind"  
"My Back Pages"



AUGUST, 1967

Jagger On "Buttons",  
Turtles, Who,  
Donovan, Monkees,  
Paul Simon,  
Paul Revere

"Six O'Clock"  
"Him Or Me"  
"Creeque Alley"  
"I Got Rhythm"  
"Mirage"  
"Ain't No Mountain"



SEPTEMBER, 1967

Bee Gees, The Doors,  
Moby Grape, Who,  
Stax Story, Cream,  
Peter Dinklage,  
Yardbirds

3 "Headquarters" songs  
5 "Moby Grape" songs  
"C'mon Marianne"  
"Tracks Of My Tears"  
"Light My Fire"  
"Windy"

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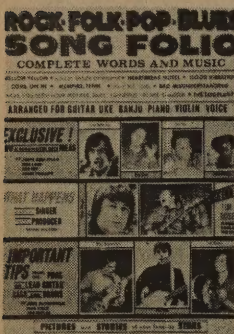
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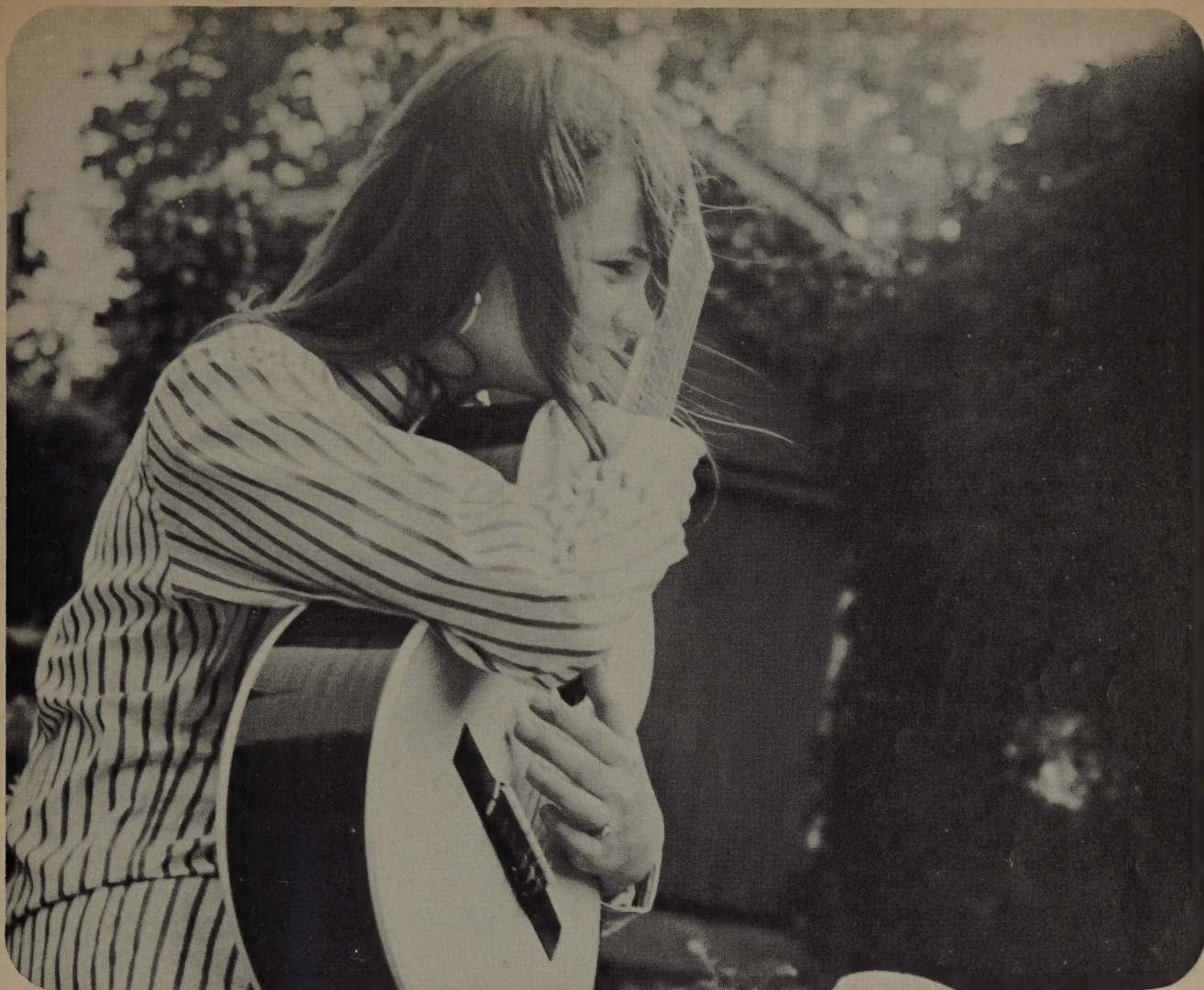
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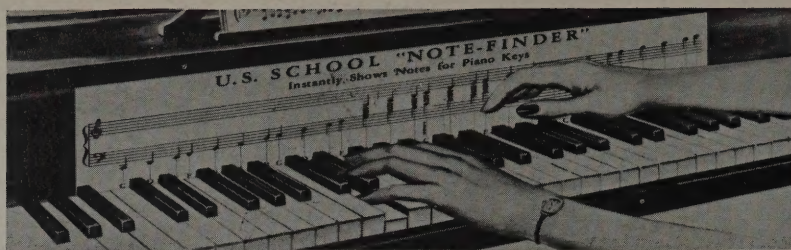
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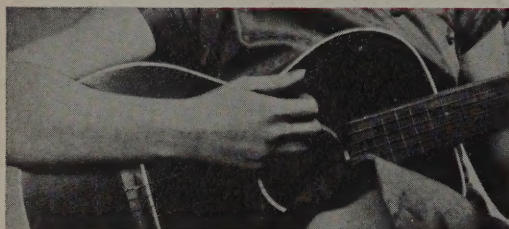
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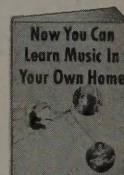
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